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# Early summer catalogue

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# *Early summer*

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*Important work on Arabian horses,  
describing a Spanish quest for thoroughbred Percherons*

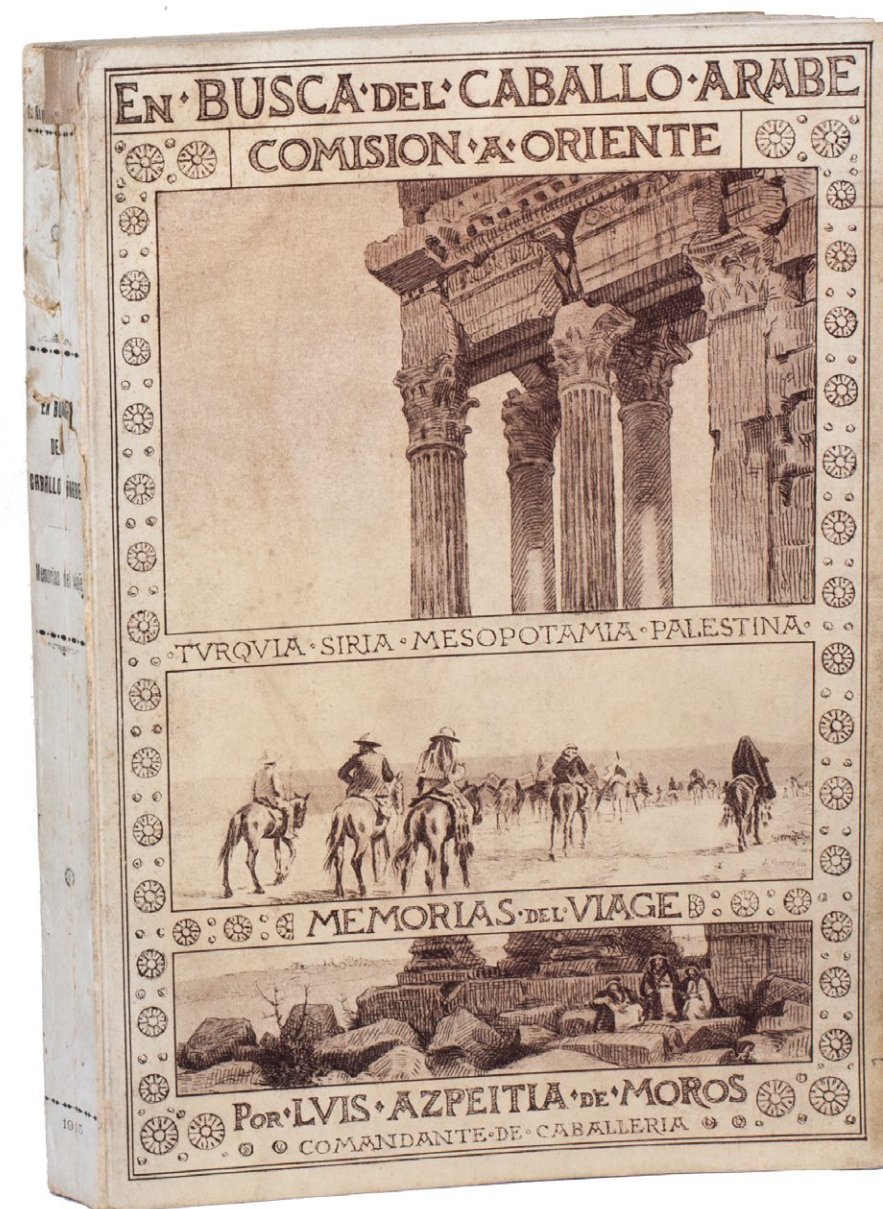
**1. AZPEITIA DE MOROS, Luis.** En busca del caballo Árabe. Comisión á Oriente. Turquía, Siria, Mesopotamia, Palestina. Memorias del viaje.

Madrid, Tip. "Sucesores de Rivadeneyra" 1915. Large 8°. With photographic illustrations printed from halftone relief blocks in the text throughout and a lithographed map showing the sailing route in blue. Original publisher's printed and illustrated paper wrappers. € 2800

Rare first edition, in the original Spanish, here in the original publisher's illustrated paper wrappers, of an important work on Arabian horses, describing a voyage made in 1904 of a Spanish commission to Turkey, Syria, Mesopotamia and Palestine, to observe thoroughbred Arabian horses. They returned to Spain with 33 Percherons, including 27 considered first class horses. In the present work, the Spanish cavalry commander Luis Azpeitia de Moros describes their journey, their contact and negotiations with the people there and the horses they bought. Azpeitia de Moros's account is lavishly illustrated with photographic illustrations, all with Spanish captions printed below, not only of the areas they visited and their inhabitants, but also of the several horse specimens they bought, with their name and place of purchase in the printed captions. The present work was used as reference source by Gladys Brown Edwards in her work on the history of the Arabian horse (*The Arabian: war horse to show horse*) (Boyd/Paul, p. 11). An English translation appeared in 2001 (*In search of the Arabian horse*) and an Arabic one was published in Riyadh in 2007 (*al-Bahth 'an al-husan al-'Arabi*). The rare first edition of an important work on Arabian horses, even rarer in its original wrappers, as in the present copy, illustrated with drawings of scenes of the voyage.

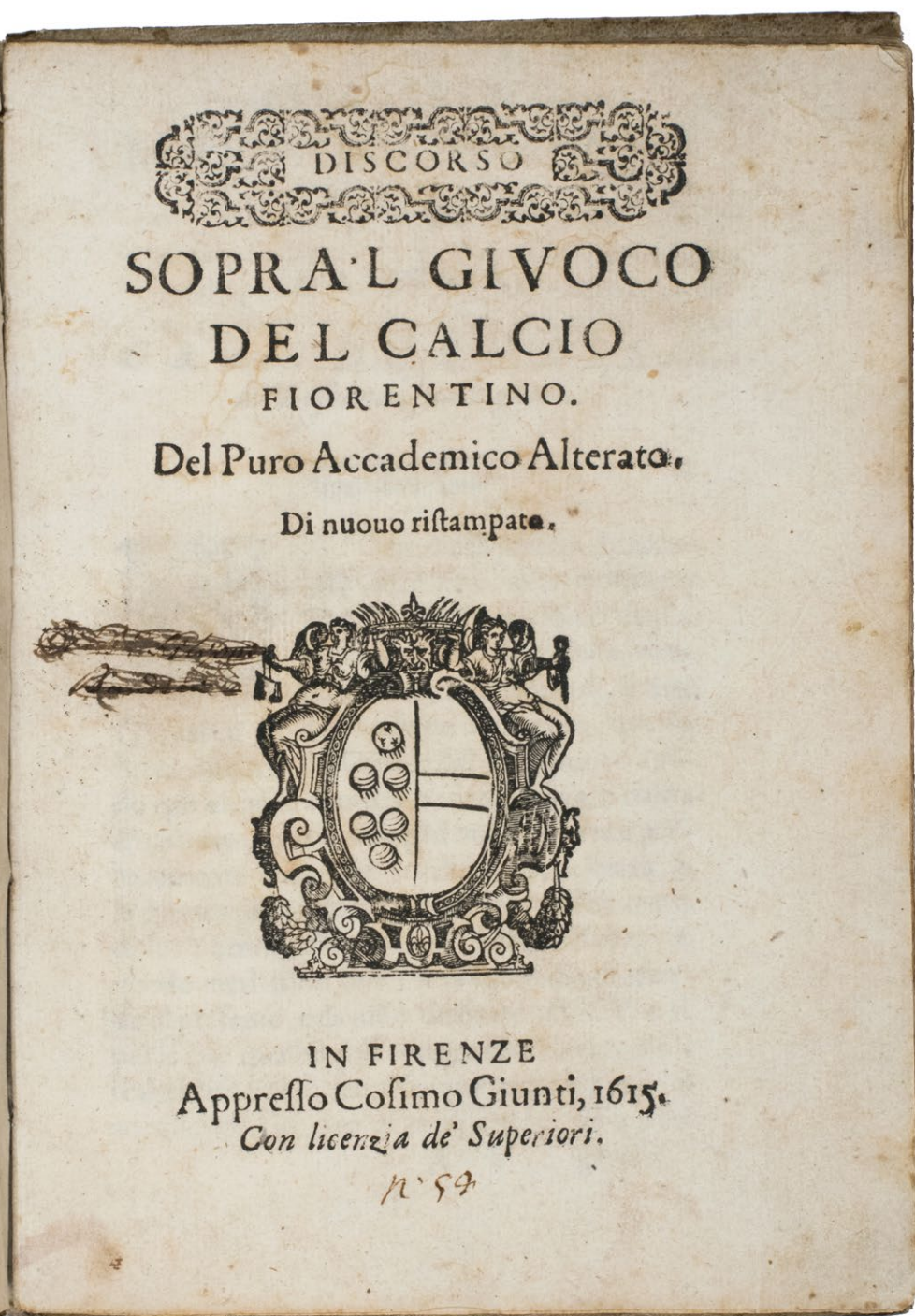
Wrappers a little browned and somewhat foxed (including the edges), spine slightly damaged (especially at the head) and partly cracked. Some very minor foxing throughout, but otherwise in good condition. A very rare work on Arabian horses.

297, [1 blank], [1], [1 blank], [2], [2 blank] pp. *Boyd/Paul 10; WorldCat 49468733; not in Palau.*  More on our website





*The first book about the game of (soccer) football,  
dedicated to the Grand Duchess of Tuscany*




2. [BARDI, Giovanni de']. Discorso sopra'l giuoco del calcio Fiorentino. Del Puro Accademico Alterato. Di nuouo ristampato.

Florence, Cosimo Giunti, 1615 4°. With the woodcut arms of the dedicatee on the title-page, 1 folding engraved plate, 2 woodcut decorated initials and decorations built up from arabesque typographic ornaments. Early limp sheepskin parchment (possibly taken from another book) with manuscript title on the spine. € 18 000

Second edition, in the original Italian, of the earliest treatise – and only early monograph – on the historical precursor of the modern game of European football (American soccer), namely the game of “calcio” traditionally played by young men in Florence’s Piazza Santa Croce during the Carnival season, first published in 1580. The book explains the mechanics of the game, provides its historical background, and describes actual games played in and around Florence shortly before 1580. The present 1615 second edition is almost unchanged, but has a new dedication by the printer, Cosimo Giunti (and so, a different Medici coat of arms on the title-page), which also reveals the author’s name: Giovanni de’ Bardi, Conte di Vernio, anonymous in the first edition. It’s curious that both editions are dedicated to and show the arms of the Grand Duchess rather than the Grand Duke (what would they have thought of Megan Rapinoe!?).

The engraving gives an excellent view of the Piazza Santa Croce showing the players on the field immediately before kick-off. It appears to be a close copy of the 1580 plate. The book is dedicated to Maria Maddalena of Austria (1589–1631), from 1609 to 1621 Grand Duchess of Tuscany, wife of the Grand Duke Cosimo II de’ Medici and daughter of Archduke Karl II of Austria, so it shows her arms on the title-page.

With some annotations in ink on the flyleaves and title-page, binding slightly soiled, very slight browning throughout, otherwise in good condition

48 pp. *Bascetta*, *Sport e giuochi* I, 129; ICCU (6 copies); *Melzi* II, 388; *Moreni* I, 84; USTC 4027466 (9 copies); cf. *Cicognara* 1570; *Gamba* 98 ff. (later eds.); *Inghirami* I, 60; *Parenti* 54 ff. (1st ed.).  More on our website



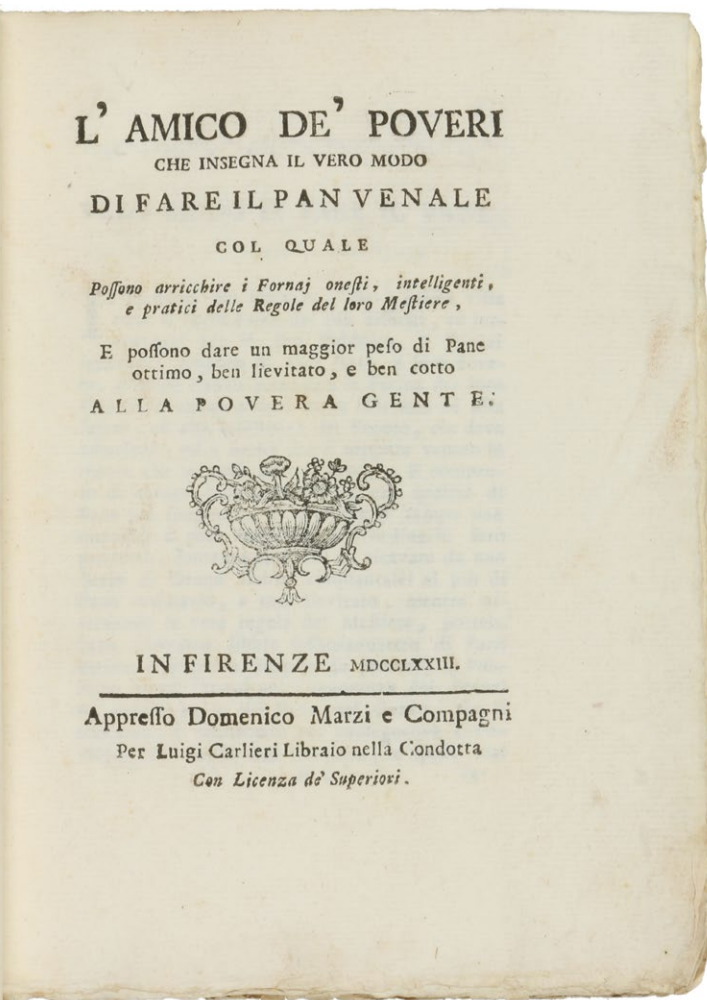




## *First edition of an extremely rare 18th-century Italian book on bread*

3. [BREAD]. L'amico de' poveri che insegna il vero modo di fare il pan venale col quale possono arricchire i fornai onesti, intelligenti, e pratici delle regole del loro mestiere, e possono dare un maggior peso di pane ottimo, ben lievitato, e ben cotto alla povera gente.


Florence, Domenico Marzi and company for Luigi Carlieri, 1773. Small 4° in 8s. With an engraving in the text on p. 13 and a woodcut vignette on the title-page. Contemporary heavy paper or flexible paperboard wrappers (carta rustica). € 4800



First edition of an extremely rare manual about bread, unrecorded in the standard bibliographies and in splendid condition, written to help bakers make an affordable and good quality bread for the poor. The anonymous author explains how to make different types of loaves by using various flours and how the stone-crushed wheat should be sifted rather than milled and then separated into different grades of flour with the help of a machine called “Il Buratto” (shown in the engraving).

We have located only four copies worldwide. Another edition published by Antonio Zenti at Viterbo in the same year (two copies located), also a 48-page 4°, has a different collation.

Near-contemporary inscription “PANE” on front wrapper, with the small early 20th-century armorial bookplate/private library label (printed in blue) of the marchese Piero Gerini (1874–1938) of Florence, with the shelf-mark filled in in manuscript. Clean and untrimmed, giving wide margins and preserving the deckles.

42, [2 blank] pp. ICCU, CFIE 038014 (1 copy); WorldCat 46255042, 953414960, 1151724887 & 1184210332 (3 copies); not in Bitting; Goldsmiths'; Kress; Vicaire; Westbury; for “carta rustica” bindings, see Nicolas Pickwoad's account: <https://historyofinformation.com/detail.php?id=3757>.  More on our website





## Stage design for the Real Teatro di San Carlo at Naples: 18 hand-coloured lithographs

4. **CANNA, Pasquale.** Raccolta di disegni alla Sacra Real Maestà D.A M.ria Cristina Borbone Regina di Spagna ed delle Indie.

[Naples, 1828–1831?]. Oblong 1° (39 × 50 cm). One letterpress leaf dated 22 August 1830, mounted on flyleaf, and 18 hand-coloured lithographs, dated from 1828 to 1831, drawn on stone by Angelo Belloni, Federico Gatt, Gaetano Dura and Settimio Severo Lopresti, and printed by the “Reale Litografia Militare”. Contemporary green half sheepskin, gold-tooled spine, front board with letterpress title-label. € 68 500

Extremely rare series of 18 beautiful hand-coloured lithographs showing stage designs for the Real Teatro San Carlo, one of Italy's most famous opera houses. The striking plates include scenery for *Zelmira* (1822), the acclaimed opera by Rossini, who was the artistic director of the San Carlo from 1815 to 1822. Each lithograph has a hand-written caption and is dedicated to Maria Cristina Ferdinanda di Borbone, principessa delle Due Sicilie (1806–1878).

Pasquale Canna was a distinguished, prolific, neo-classical stage designer who made a career as a painter and scenographer in Parma, Venice, Milan and Naples, working for such famous theatres as La Scala (Milan), the San Carlo and the Teatro del Fondo (Naples). The present brightly coloured plates are an impressive visual record of the eventful history of the San Carlo, published during the great age of Neapolitan opera.

Some spotting, some insignificant waterstains, front inner hinge cracked, binding slightly chafed, otherwise in very good condition.

*Enciclopedia dello Spettacolo* records copies in Biblioteca Corsini and Biblioteca Bucardo; not in KVK; WorldCat. [👉 More on our website](#)







P. Gamba inv. dis. ad. in. nel R. S. S. Carlo

Napoli B. lib. Milite

*Stanza terrena nel Ballo - Le nozze di Figaro -  
Dedicata alla Maestà di Donna Maria Cristina Regina di Spagna e delle Indie*



## *67 drawings of horses in harness, drawn by a leading Imperial harness maker as a sample book*


5. [CARRIAGE HORSE TACK]. FÖLSCH, Michael. [Sample book of harness designs and other elaborate and decorative carriage horse tack].

[Vienna, ca. 1790?]. 2 volumes. Oblong small 2° (23.5 × 37 cm and 25.5 × 39.5 cm). With 67 pen-and-ink, watercolour and gouache drawings of horses, most highlighted with silver and gold, all signed, most trimmed and mounted on blank leaves ca. 1805. With 2 etchings added at the end of volume 1, executed by Friedrich Leopold Bürde and dated 1812. Volume 1 stab-sewn, volume 2 with the leaves mounted on stubs and sewn through the folds, each with marbled paper wrapped around the spine. In an early 19th-century half tanned sheepskin box in the form of a book, metal hook-clasps. € 85 000

Unique harness maker's colour-drawn sample book, with each drawing depicting a horse in elaborate carriage horse tack. The drawings were executed by Michael Fölsch himself, one of the foremost Viennese makers and sellers of luxury tack in the early 19th century, to show prospective clients possible designs for their carriage horses. Each drawing is signed by Fölsch as artist. His talent for draughtsmanship and colouring was hitherto unknown and is remarkable for a leather craftsman who probably never received training as a painter. The variety and complexity of the designs, and the use of gold and silver, is impressive, suggesting that such bespoke equipment was intended for the wealthy elite.

From the equestrian library of the Imperial stable master Franz Wenzel Schleicht von Wiesenthal (ca. 1730?-post 1800), with his engraved armorial bookplate upside down on the back of the box. He was a leading figure in a great dynasty of stable masters and horse breakers. Thereafter in the collection of Franz Josef II, Fürst von und zu Liechtenstein (1906–1989).

With only stubs for 5 of what would have been 72 leaves. A few leaves had torn or nearly torn before they were mounted ca. 1805, but most are in very good condition and the mounting has preserved and protected those that had been damaged. The drawings were clearly made for daily use and show occasional dirt, small stains, spots or other minor blemishes.

 [More on our website](#)





№ 22.



Wm. L. L. L.







*A magnificent and extremely rare contemporary hand-coloured suite  
of 115 numbered plates of the protagonists of the Austrian Succession wars*

**7. [COSTUMES – MILITARY – EUROPE]. ENGELBRECHT, Martin & C.P. MAJ.** [115 contemporary hand-coloured engraved plates picturing 18th-century European military life].

Augsburg, Martin Engelbrecht, ca. 1742. Folio. 115 engraved and magnificent hand-coloured plates, highlighted with gold and silver, drawn by C.P. Maj and executed and printed by the Augsburg engraver and art publisher Martin Engelbrecht (1684–1756). With separately printed engraved captions consisting of a (sometimes 2-line) title and a poem of 4 or 5 lines in French below each plate (except plates 55–56 which have a German caption printed below and a French caption in the plate), pointing out the characteristics of the man depicted. Modern red morroco, marbled sides. € 65 000



Extremely rare suite with 115 hand-coloured plates of the protagonists of the Austrian Succession wars. This collection of costume plates is very rare: neither Lipperheide nor Colas records it and we find only a few separate plates on the market and in libraries. We find only 7 sets recorded in the last 100 years with varying make-up and number of plates.

The work was apparently also published and sold with the title *Theatre de la milice etrangere: Schau-Bühne verschiedener bisher in Teutschland unbekant gewester Soldaten von ausländischer Nationen*, also published by Engelbrecht (ca. 1746?), but with other, bilingual French and German captions printed below the plates. The plates show us lively pictures of the protagonists, especially of the foreign mercenaries, in action – often fiercely and ruthlessly – on the battlefields of 18th-century Europe during the War of the Austrian Succession and the first and second Silesian wars (ca. 1740–1748), the last Great Power conflict with the Bourbon-Habsburg dynastic conflict at its heart, and marked by the rise of Prussia as a major power.

Thirty engravings are devoted to the Habsburg monarchy's military border, including a portrait of their famous commander Colonel Baron Francis von der Trenck (1711–1749), while fifteen more show Scottish Highlanders ("Montagnards d'Ecosse"), eleven Hungarian foot soldiers ("Tolpatches"), six Prussian Hussars from the regiment of Baron Johann Daniël von Menzel, including a portrait of him, six Fantasins (infantry from Carlstadt (Karlovac, Croatia), Uhlanen (light Polish-Lithuanian cavalry), Hajduk (irregular infantry), Dalmatians (Morlachs), Serbs and Croats (Varasdin). There are plates of officers and commanders as well as common soldiers, many fighting on horseback; some soldiers waving the flag of their unit, or playing the flute, trumpet, drums or bagpipes. Some are depicted with their wives (or mistresses) and children, including a plate of a sutler (someone who sold provisions); many appear against an interesting background picturing camps, cities, fortresses and soldiers cooking or being punished.

Paper edges slightly soiled, otherwise in very good condition. A set of 115 very rare numbered plates of military costumes.

115 plates. Cf. Friedrich Schott, *Der Augsburger Kupferstecher und Kunstverleger Martin Engelbrecht und seine Nachfolger: ein Beitrag z. Gesch. D. Augsburger Kunst – und Buchhandels von 1719 bis 1896* (1924), 2354–2474 (3 sets with 95, 20 & 6 ll.); WorldCat (2 copies of the *Theatre de la milice etrangere*); not in *Catalogue de costume militaires. Autriche-Hongrie* (Paris 1928); Colas; Hiler; Lipperheide. More on our website







*Beautiful watercolour and gouache paintings of birds,  
together in a magnificent 1784 binding from the famous  
“First Stadholder Bindery” in The Hague*




**8. [DRAWINGS – BIRDS].** Konst tekeningen. [Detailed illustrations of birds].

[The Netherlands], binding dated 1784. Large 2° (52 × 33.5 cm). With 18 large, beautifully hand-drawn and coloured illustrations of birds. Contemporary richly gold-tooled red morocco over boards, sewn on 8 supports, each board with a round, gold-tooled, green morocco inlaid centre piece, gold-tooled board edges, 2 pairs of green cloth ties, gilt edges, and block-printed paste-paper endpapers in red and yellow. The spine is also richly gold-tooled with 2 different rolls to frame the compartments and underline the leaf and flower stamps. The front and back boards match, except for the gold lettering: on the front board “konst tekeningen” and on the back board “anno 1784”. The tooling shows 4 different rolls, used for multiple frames, and numerous stamps of leaves, flowers, vases, birds and other decorative elements. € 28 000

Splendidly bound drawing book containing 18 unsigned, detailed, watercolour and gouache drawings of birds. The colourful birds appear to be drawn after the plates in Edward Donovan's *The natural history of British birds*, first published in instalments between 1794 and 1819. If so, the present drawings must have been added to the drawing book at least 10 years after it was bound. The blank drawing-book was bound, according to the gold lettering on the back board, in 1784, and the tools identify it as the work of the most important and arguably the best bindery in the 18th-century Netherlands, dubbed the First Stadholder Bindery by Storm van Leeuwen. Since the names of the binders remain unknown, the name now used alludes to the fact that it produced many bindings by order of the Stadholder Willem v and presumably his father Willem iv. Its great importance rests on the number of its surviving bindings, the diversity of the work it produced, the quality of the tooling, the exceptionally large number of binding tools it must have owned and the length of time it must have been operating, from at least 1722 to 1793 (Storm van Leeuwen). The paper is laid, with no watermark, and appears to be quite consistent.

Occasional, minor foxing, but otherwise internally fine and clean. The binding shows only slight signs of wear, so both the album and the binding are in very good condition. A sumptuously bound album of attractive illustrations of British birds.

90 ll. For the binding: Jan Storm van Leeuwen, *Bookbinding 18th century IIA*, pp. 67–101; for images of the rolls etc.: Jan Storm van Leeuwen, *De achttiende-eeuwse Haagse boekband*, pp. 388–395.  More on our website







# NOTITIE

Van een groote Party Curieuse KANTEN, Stokgronden en Spiegeltralies, als mede Haarlemmer Kant, Mionetten, Pieten, Genayde Kant, Tippen en Bandonnen, Voor- en Achterwerken, Langetten, Geborduurde Schorteldoeken, Neusdoeken en Dassen, Gestikte Mans en Vrouwe Mussen, &c. Gemaakte Linne Mussen in soorten, Huyven met Kant, Kindere Mussen en Fleppen, Damaste dito, Neerstikken, Mouwen, Kindere Handschoenen, Kamerdoeken, Neteldoeken, Citsen, en andere Goederen meer, nagelaten by *Adriana Smits*, Wed. van *Jan Calenberg*. Welke Goederen Verkogt zullen werden op Vrydag, den 15. December 1724. ten Huize van Harmanus Dreesing in de Keyzers Kroon, in de Kalverstraat, alwaar dezelve daags voor de Verkoopung konnen gezien werden.

N<sup>o</sup>. 1.

N <sup>o</sup> . 1	zyndrie	Stuk.	19½ el.
2	-	4 dito	13½ el.
3	-	3 dito	26½ el.
4	-	3 dito	14½ el.
5	-	3 dito	21½ el.
6	-	4 dito	14½ el.
7	-	3 dito	24½ el.
8	-	4 dito	16 el.
9	-	4 dito	15½ el.

A

N<sup>o</sup>. 10.

## Unique 1724 auction catalogue of Dutch fabrics

9. [DREESING, Harmanus]. [Drop-title:] Notitie van een groote party curieuse kanten, stokgronden en spiegeltralies...

Amsterdam, Marten Smets, [1724]. 4° (16.5 × 21 cm). Formerly sewn through 3 holes but never bound. € 2500

Only copy located of the first and only edition of an auction catalogue that lists a variety of valuable textiles offered for sale on 15 December 1724 at the premises of Harmanus Dreesing in Amsterdam's Kalverstraat. The kinds of textiles offered at the sale include lace, damask cloth and embroidered materials. These fabrics had belonged to Adriana Smits, widow of East India Company employee Jan Callenberg (d. 1715) who had travelled to Indonesia at least once. We have traced no other copy of present catalogue.

Wholly untrimmed and with the bolts at the head unopened, so that it survives as a whole untrimmed sheet of Foolscap paper measuring 32.5 × 41 cm (watermark, from the mould side: HW = Amsterdam arms on a platform, main watermark similar to Heawood 401 (1723 or later) and Voorn, *Noord-Holland* 67 (1722) but with different initials. Minor paper toning, otherwise in very good condition.

[8] pp. *Not in NCC; STCN; WorldCat.* [More on our website](#)



## Saxonian Archimedes

**10. GÄRTNER, Andreas.** Langwirige Lampen, oder ... Erfindung, Lampen auf eine leichte Arth also zuzurichten, dass sie geraume Zeit ... fortbrennen. ... Nebst angehängter Nachricht von denen Antiquen, vorgestellt von J.G.G. Hübschen.

Leipzig and Frankfurt, 1725. With engraved frontispiece, a woodcut tailpiece, a few decorated initials and a decoration built up from typographic ornaments. Set in fraktur type with incidental roman. 8°. Modern marbled boards. € 2500



Rare first edition in book form (parts had been published in 1720 in the periodical *Berlinische und Cölnische ordinaire Post-Zeitung*) of descriptions of lamps capable of burning for prolonged periods without having to be refuelled, invented by the Saxon court mechanic Andreas Gärtner (1654–1727), a cabinet maker and mechanic who had learned his trade during twelve years travel throughout Germany and Italy (Venice, Bologna and Rome). By 1686 he was royal cabinet maker to the Dresden court, and later also royal mechanic. Delighting in complicated mechanical models and devices, he soon became known as the “Saxon Archimedes”. Unfortunately, most of his works perished in a fire at the Wackerbarth Palace in 1728. Gärtner’s famous world clock (ca. 1700), boasting 365 dials, survives and still draws crowds at the Zwinger (palace and grounds) in Dresden. The frontispiece shows some of his newly-invented lamps. Insignificant browning. A clean copy in very good condition.

Frontispiece plus [6], “110” [=104] pp. *Thieme – Becker XIII*, 37 ff.; *VD18 10861343 & 12228311* (1 copy each); *WorldCat* (5 copies). [More on our website](#)



## *Miniature terrestrial globe*


### II. [GLOBE – TERRESTRIAL]. BAUER, Carl Johann Sigmund. Die Erde in kleinem C. B.

[Nuremberg, ca. 1825]. Globe diameter 4 cm. A miniature terrestrial globe made of twelve engraved gores, the equator graduated in degrees, signed “Die | ERDE | *in kleinem* | C[arl]. B[auer].”, the continents coloured in subdued tones. With a series of 28 brightly hand-coloured engraved costume prints assembled as a single accordion-fold (5.5 × 131 cm). In a contemporary paperboard box covered with Stormont on shell marbled paper, with the accordion-fold with the costume prints attached to the inside.

SOLD

A charming Victorian miniature terrestrial globe, an educational toy in its original box with an accordion-fold with 28 joint plates showing the people of the world in native costume. Several similar globes bear the Bauer name or initials or can be attributed to the Bauer family, German globe makers, produced for the English and continental markets. Van der Krogt illustrates and describes a very similar globe of the same size and also with accordion-fold costume prints, but the prints have only the German caption at the foot, without the English caption at the head: “The name Vancovens In. is written at the northwest coast of America, indicating Vancouver’s discoveries (end of the 18th century). The 19th century explorations of the polar regions are not recorded, so that the globe can be dated between ca. 1800 and ca. 1825” (Van der Krogt). Carl Johann Sigmund Bauer (1780–1857) is unlikely to have worked on his own account before ca. 1805. His similar globes in the 1830s are accompanied by a different costume print series, with the names of the regions in German, English and French.

Cf. Allmayer-Beck, *Modelle der Welt. Erd-und Himmelsgloben*, p. 171 (illustration); Peter van der Krogt, *Old globes in the Netherlands* (1984), Bau 1 (very similar globe & costume prints).

 More on our website

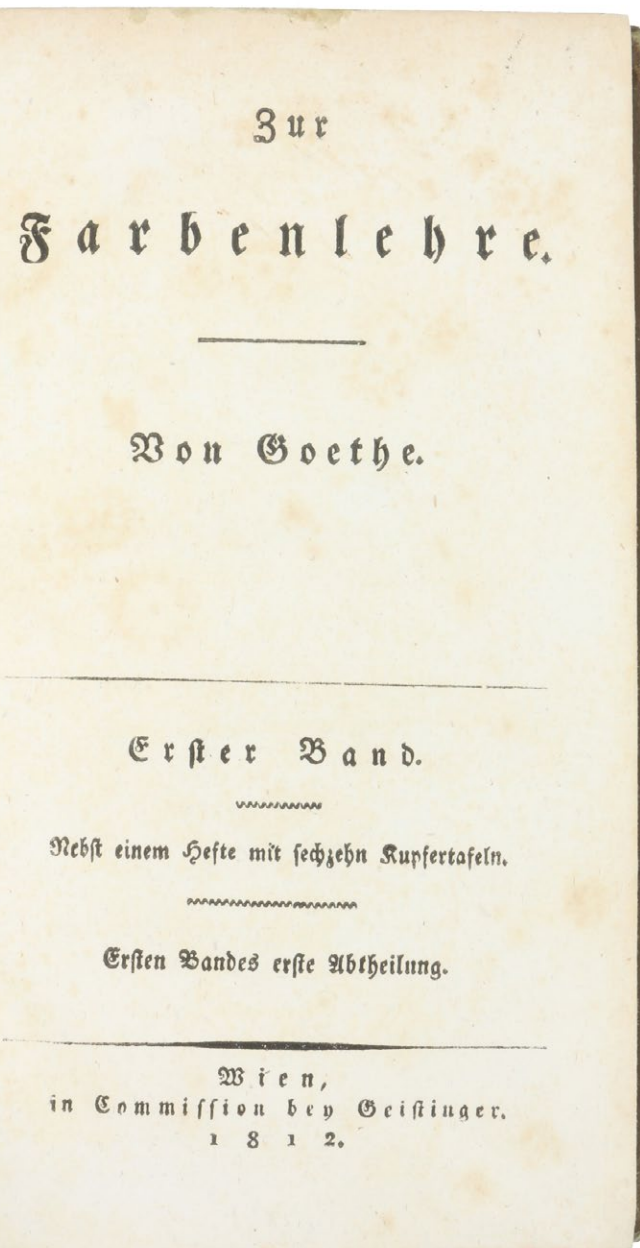




## Goethe's "Farbenlehre"


### 12. GOETHE, Johann Wolfgang von. Zur Farbenlehre.

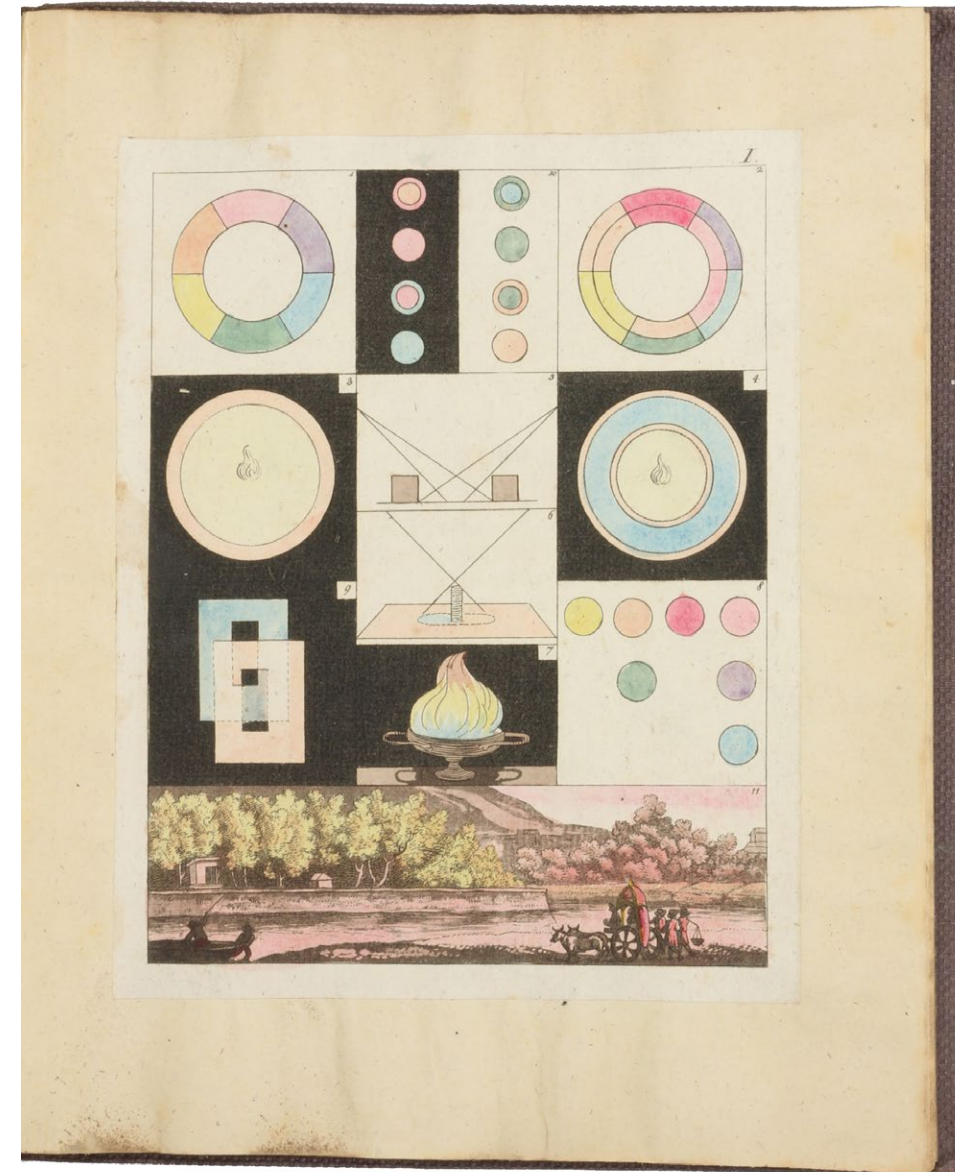
Vienna, Joseph Geistinger, 1812. 8° (2 text volumes in 4 parts) and 4° (1 plates volume).  
With 17 plates (12 hand-coloured). Contemporary cloth with gold-stamped red spine labels.  
€ 4500



Second edition of Goethe's principal scientific work, the *Farbenlehre* (*Sämmtliche Schriften*, vols. XX-XXIII, with half titles), including the quarto *Erklärung der zur Goethe's Farbenlehre gehörigen Tafeln* and the *Anzeige und Übersicht*, the latter usually lacking, all first published separately by Cotta in Tübingen in 1810. "Goethe's first publication on optics culminated in his *Zur Farbenlehre*, his longest and, in his own view, best work, today known principally as a fierce and unsuccessful attack on Newton's demonstration that white light is composite" (DSB V, p. 445). The present second edition of the *Farbenlehre*, whether separately or in the works, is much rarer than the first, published separately in 1810.

With an early owner's stamp from a school in Tulln/Donau on a flyleaf of the plates volume. Slightly browned and with brown stains, plate volume foxed, plates trimmed and mounted on backing paper. Otherwise in very good condition.

[2], XL, 318; [4], 296, [4]; [2], XX, 368; [4], VIII, 333, [3] pp. plus 17 plates. Goedeke IV/3, 583, 46 a 1; Hagen 348, 348 b-c; Kippenberg 387 & 388; Schmid 68-71 & 77-79; not in ABPC auction records since 1975.  More on our website





## First European description of the Great Timur's court, the precursor of the Mughal Empire

**13. GONZALES DE CLAVIJO, Ruy.** Historia del Gran Tamorlan e Itinerario y enarracion del viage y relacion de la Embaxada que Ruy Gonzalez de Clavijo le hizo por mandado del muy poderoso Señor don Henrique el tercero de Castilla y un breve discurso fecho por Gonzalo Argote de Molina para mayor inteligencia deste libro.

Seville, Andrea Pescioni, 1582. Folio in 8s. With a woodcut vignette on the title-page, woodcut initials and a woodcut device at the end. Modern tree calf. € 65 000

Extremely rare first edition of a 1403–1406 eye-witness description of the Great Timur's (1336–1405) court in Samarkand (Uzbekistan). This cornerstone travel narrative from Spain to Uzbekistan is considered equal to Marco Polo and Mandeville. In 1402 Timur's ambassador visited the Spanish court to bring news of Timur's victory over the Sultan of Ankara. In response the Spanish king Henry III ordered ambassador Ruy González de Clavijo (died 1412) to venture to

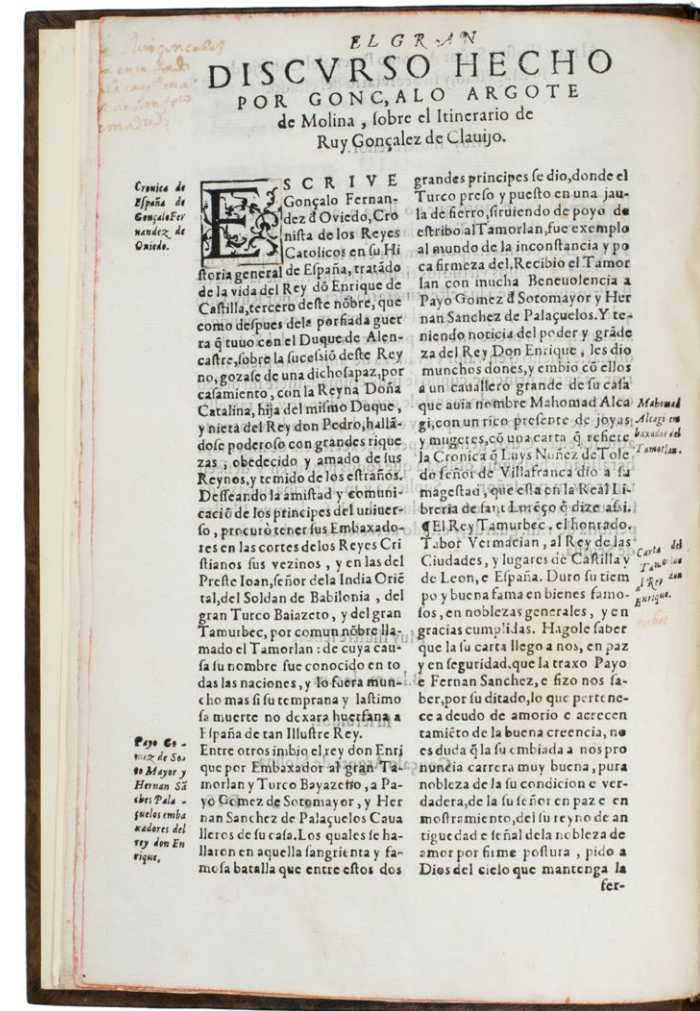
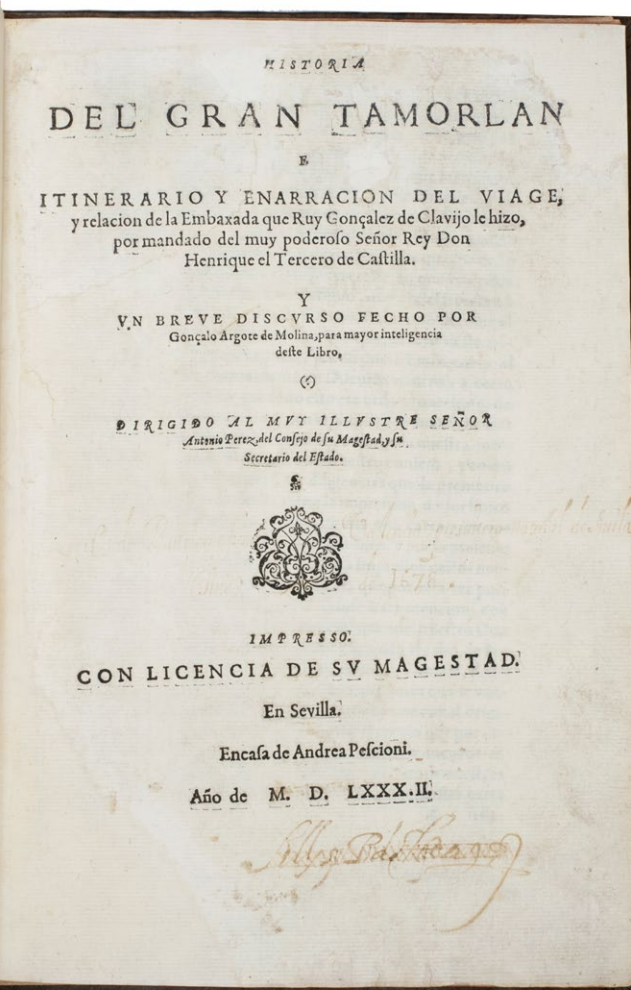
the court of Timur in Samarkand. González de Clavijo kept a diary during his travel which is published in the present work for the first time. The successful and barbaric conqueror Timur (Tamerlane) founded the vast Timurid Empire, stretching from Turkey to India. In 1398 he conquered India and sacked Delhi. His offspring Babur was the founder and first Emperor of the Mughal Empire, which formed the foundation of present day India.

The voyage from Spain to Samarkand took the author through the Mediterranean and then Constantinople. From Armenia followed a land travesty across Iran, Turkmenistan, Uzbekistan and Persia. The narrative is precise and detailed, with descriptions of the costumes, animals (ostriches, elephants, giraffes) and manners of the magnificent court, in a clear and straight style. He repeats stories of lands beyond Samarkand that he did not visit himself but was told about during his stay at the court.

Having never suffered a loss, Timur is one of the most successful military leaders in world history. In 16th century Europe Timur became a legendary figure, starting with the present detailed description of his court and made famous by Christopher Marlowe's play *Tamburlaine* (1590). The present work is truly rare, not being offered for sale since 1953, according to RBH.

Faded owner's inscription in ink on title-page, dated 1678. Title-page repaired. Otherwise in very good condition.

78 ll. Goldschmidt Catalogue 26; USTC 336592; Palau, 105218; Salva, 3778. 🐉 More on our website





## *Spectacular manuscript gradual (quire book of chants for the Latin mass), 55.5 cm tall*

### **14. [GRADUAL – ROMAN RITE].** [Graduale Romanum].

[Lyon? (leaf 1 Italy?)], [ca. 1570?]. 1° (56 × 37 cm). Manuscript in Latin, written in black and red ink on vellum, containing about 370 chants for use in the second half of the liturgical year, from Easter (March/April) to the 23rd Sunday after Pentecost (October/November), so covering the Easter and Pentecost seasons, each chant opening with a decorated initial (3 large initials – about 11–14 cm – spanning 2 lines of music and 2 lines of text. The penwork decoration sometimes extends into the margin. With 6 lines of music per page. Contemporary blind-tooled calf over square-edge live-sawn wooden boards, straight sewn on 4 cords, each board with a wide frame made with a roll with plant and other decoration (16 × 138(?) mm, impressed twice next to each other to give a 32 mm border) edged with quadruple fillets inside and out. Further with metal fittings with decorative perforations (each board had 4 iron cornerpieces, 4 iron bosses, a brass boss in the centre, and the back board also 2 iron catchplates with distinctive 8-pointed star perforations, but 1 cornerpiece and 1 catch plate are lost), remnants of 2 leather straps, remnants of a paper label in the 2nd of 5 spine compartments. € 7500

A large manuscript gradual (graduale), the liturgical book containing the words and music of the Latin chants for the Catholic mass, used by the cantor and choir in the church, written in black and red ink, with the staff lines in red and a wide variety of decorative initials: red, blue and violet lombardic initials, some with additional penwork decoration; black interlaced gothic initials, and black non-interlaced gothic initials in a spikey style, also sometimes with drawn decoration. The manuscript covers the period from Easter to the end of the liturgical year. The 3 large initials, each at the head of a page, signal major holidays in the liturgy, with chants for Easter Sunday ([i]), Ascension (xxxvi) and the Sunday after Ascension ([xxxviii] verso).

Because of the book's large size, each leaf required a separate piece of vellum, so we can fairly call it a 1° format. Some of the singleton leaves were attached to each other in pairs and sewn as though they were bifolia (some are even quired), but most were simply bound as separate leaves, so that their conjugate stubs are often visible.

In 1570, in the wake of the Council of Trent, Pope Pius v tried to unify the Catholic liturgy by making the Roman rite standard for all Catholic bishoprics, so after that time the choir books might vary in extent by choosing to include or omit some content, but there is little regional variation in the content (they were, of course, in Latin regardless of the local vernacular language). The binder of the present gradual used printed waste as paste-downs, and some fragments survive on the inside of the boards: bifolia for Theodosius, *Codicis Theodosiani libri XVI*, Lyon, Guillaume Rouillé, 1566, in small folio format, including part of bifolium Ee3.4. If these prove to be proof sheets or misprinted sheets it would suggest that the manuscript was probably bound, so possibly also written, in or around Lyon soon after 1566, but they could also have come from a defective copy of the 1566 book that was therefore discarded, in which case it could have been used almost anywhere and could also be a couple decades later.

With most of the fore-edge margin (including most or all of the leaf number) of 15 leaves and most or a large part of the foot margin of 2 leaves cut or torn off. With some chips, tears, scrapes and worm holes in the calf covering, but the impressions of the crown are very clear and the various impressions of the roll allow one to reconstruct it completely. A spectacular liturgical manuscript gradual (quire book for the mass), 55.5 cm tall, possibly from Lyon, perhaps with the first page substituted from an Italian gradual of the same period.

Full description available upon request.

“c[lxviii]” [= 155] (of 169)] ll. *For the texts of the chants: Cantus database* (<https://cantus.uwaterloo.ca>) and other sites in the *Cantus index* (<http://cantusindex.org>).  More on our website



anima mea dominū et omnia

que intrame sunt nomini san

cto eius. Gloria patri. Seculor.

**A** Soluā

**S**piritus est qui vi

uificat caro autē non pdest

qui equam. **A**le

lu ia

**S**piritus e

ius orna uit. cc

to s. **A**le

lu ia



## *Spectacular manuscript gradual (quire book of chants for the Latin mass), 61 cm tall*


### 15. [GRADUAL – ROMAN RITE]. [Graduale Romanum].

[Spain?], [ca. 1600?]. 1° (61 × 43 cm). Manuscript in Latin, written in black and red ink on vellum, containing about 369 chants (most of the last one lacking) for use in the second half of the liturgical year, from Easter (March/April) to the 23rd Sunday after Pentecost (October/November), so covering the complete Easter and Pentecost seasons, each chant opening with a decorated initial (6 lombardic initials on an arabesque background spanning 2 lines of music and 2 lines of text – about 15 cm). With 6 lines of music per page. Contemporary blind-tooled calf over square-edge live-sawn wooden boards. Rebacked, with a paper label (ca. 1700?) with “[Maltese cross] Missas desde|Resurr[ectio].n hasta|el Adviento”. € 6500

An extremely large manuscript gradual or graduale, the liturgical book containing the words and music of the Latin chants for the Catholic mass, used by the cantor and choir in the church, written in black and red ink, with the staff lines in red and the lombardic initials approximately alternating red and blue. It covers the period from Easter to the end of the liturgical year. The 6 large initials, each at the head of a recto page, signal major holidays in the liturgy, with chants for Easter Sunday (i), Easter Tuesday (viii), Ascension (xlv), Pentecost Sunday (liiii), Trinity Sunday (lxxi) and Corpus Christi (lxxviii). The chants follow the order of the “ordinarium missae”, from Easter to the end of the liturgical year (before Advent), as the spine label suggests. The present manuscript may have once had a companion volume with the chants for the period from Advent to Holy Saturday (the day before Easter). Many graduals arrange the chants in two volumes for the first and second halves of the liturgical year, and many add further material following the end of the liturgical year. Graduals and antiphonaries were placed on lecterns so that the choir could gather around them to sing the chants, so they were usually large, but this one is unusually large. Based on the general style of the ornamentation in the manuscript and on the binding, we tentatively date both ca. 1600.

Lacking the final leaf 179 (Z6) and with a crease in 178 (Z5). With numerous small tears and chips, the worst a 5 cm v-shaped tear in leaf lv, and in one small lombardic initial the blue ink has partly flaked off. The calf covering the boards is scuffed and chipped, but all rolls on both boards are clearly visible and from the various impressions one can fully reconstruct both rolls. The front board has only 1 of the original (9?) bosses, at the foot; the back board has 3, at the foot and on both sides in the middle. The backstrip of the rebacking has torn open and about half is lost. A spectacular liturgical manuscript gradual (quire book for the mass), 61 cm tall, probably Spanish.

Full description available upon request.

CLXXVIII ll. For the texts of the chants: *Cantus database* (<https://cantus.uwaterloo.ca>) and other sites in the *Cantus index* (<http://cantusindex.org>).  More on our website



ne alle lu

**S**piritus v  
bi vult spi rat et vocē  
eius audis allelu ia  
allelu ia sed nescis un  
de veni at aut quo

lxxj.

va dat alleluia allelu

*In festosa*  
*etc trinita*  
ia alle lu ia *tis. Introit?*

**B**enedicta  
sit sa ncta  
trinitas atque indiui  
sa v ni tas confi te



Marshall

RELATION CVRIEVSE  
ET NOUVELLE  
D'UN VOYAGE  
DE CONGO.

Fait és années 1666.  
& 1667.

Par les RR. PP. MICHEL ANGE DE  
GATTINE, & DENYS DE CARLI DE  
PLAISANCE, Capucins & Missionnaires  
Apostoliques audit Royaume de Congo.



A LYON,

Chez THOMAS AMAULRY, Libraire,  
rue Merciere, à la Victoire.

M. DC. LXXX.  
AVEC PRIVILEGE DU ROY.

*A missionary voyage to Congo, including intriguing accounts of  
Pernambuco and the transatlantic slave trade (Angola-Brazil)*


**16. GUATTINI, Michel Angelo & Dionigi de CARLI.** Relation curieuse et nouvelle d'un voyage de Congo. Fait és années 1666 & 1667.

Lyon, Thomas Amaulry, 1680. 12°. With a woodcut title-vignette and woodcut initials and head- and tailpieces. Contemporary sprinkled calf, gold-tooled spine, title in gold on spine, gold-tooled board edges, red sprinkled edges. € 3750

The first French edition of a vividly written account of the missionary voyage of two Italian Capuchin friars to Congo. It consists of letters written by Michele Angelo Guattini (1637–1668) to his father during their voyage from Genoa to Luanda (Angola), together with an account of their mission by his companion Dionigi de Carli (1627–1695). The two Capuchin missionaries were sent to Congo in 1666 and sailed from Lisbon to call for Pernambuco in Brazil. They spent a few months here and in Olinda (see pp. 20–41), described in full detail in Guattini's letters. His noteworthy descriptions of Pernambuco are also "the second known account of the city of Recife after the expulsion of the Dutch" (Borba de Moraes). From Brazil, they crossed the Atlantic Ocean to Luanda (Angola), where they arrived in 1668. Guattini died shortly after arrival. Carli continued the mission and in his account he graphically describes Congo and the country in general, but also its climate, culture, people and natural history. In 1669 he leaves Congo on a slave ship, crossing the Atlantic Ocean between Africa (from Luanda) to Brazil, where arrived at Baía de Todos os Santos (The Bay of all Saints), the principal bay of Bahia. After a short stay, he left Brazil and returned to Italy.

The work was first published at Reggio in 1672 and thereafter appeared in many editions and with various titles. Although the work gives highly detailed descriptions of Congo and of Pernambuco, it is also very remarkable and important because of Carli's description of the Atlantic crossing on board of a 17th-century slave ship. It provides rare details on the atrocities of the slave trade. For example, the ship carried no fewer than 630 slaves, including children, transported "come il pesce ne'barili" (like fish in a barrel). Altogether an intriguing work on a missionary voyage to Africa, including captivating accounts on 17th-century Brazil and on the overseas slave trade between Brazil and Luanda, the latter being one of the most profitable slaving ports in the 17th-century transatlantic slave trade.

With an owner's inscription reading "Marshall" on the title-page. Binding slightly worn around the spine and edges, but otherwise in very good condition.

[10], 296, [2], [4 blank] pp. *Borba de Moraes I*, p. 153; *Gay* 3074. cf. *Sabin* 10909 (1687 Bassano ed.).  More on our website



*A detailed report of an exercise by Dutch military engineers,  
experimenting with mines to blow up fortifications in 1827*

**17. [MANUSCRIPT – MILITARY ENGINEERS]. HENNEQUIN, Johan Jacobus.** Bataillon mineurs en sappeurs. Exercitie polygoon van 1827. Algemeen verslag en aanteekeningen betreffende de werkzaamheden, in het hoofd dezes vermeld.

[preface signed:] Grave, 1 October 1828. Folio. Manuscript written in brown ink in a fine legible pointed-pen script hand, with 1 folding leaf containing multiple geometric figures and construction drawings, and 6 larger folding leaves (fortification plans, sections, etc. 5 assembled from 2 sheets each, the other from 1.5 sheets, 48.5 × 65.5 cm to 52.5 × 82.5 cm as assembled) with hand-drawn and partly hand-coloured designs for the fortifications at Grave used in the military exercise. All 6 folding leaves are signed by the artist “B. van den Heelen” and later checked and signed by J. J. Hennequin. Contemporary brown sprinkled paper (black and brown) over boards. € 1950

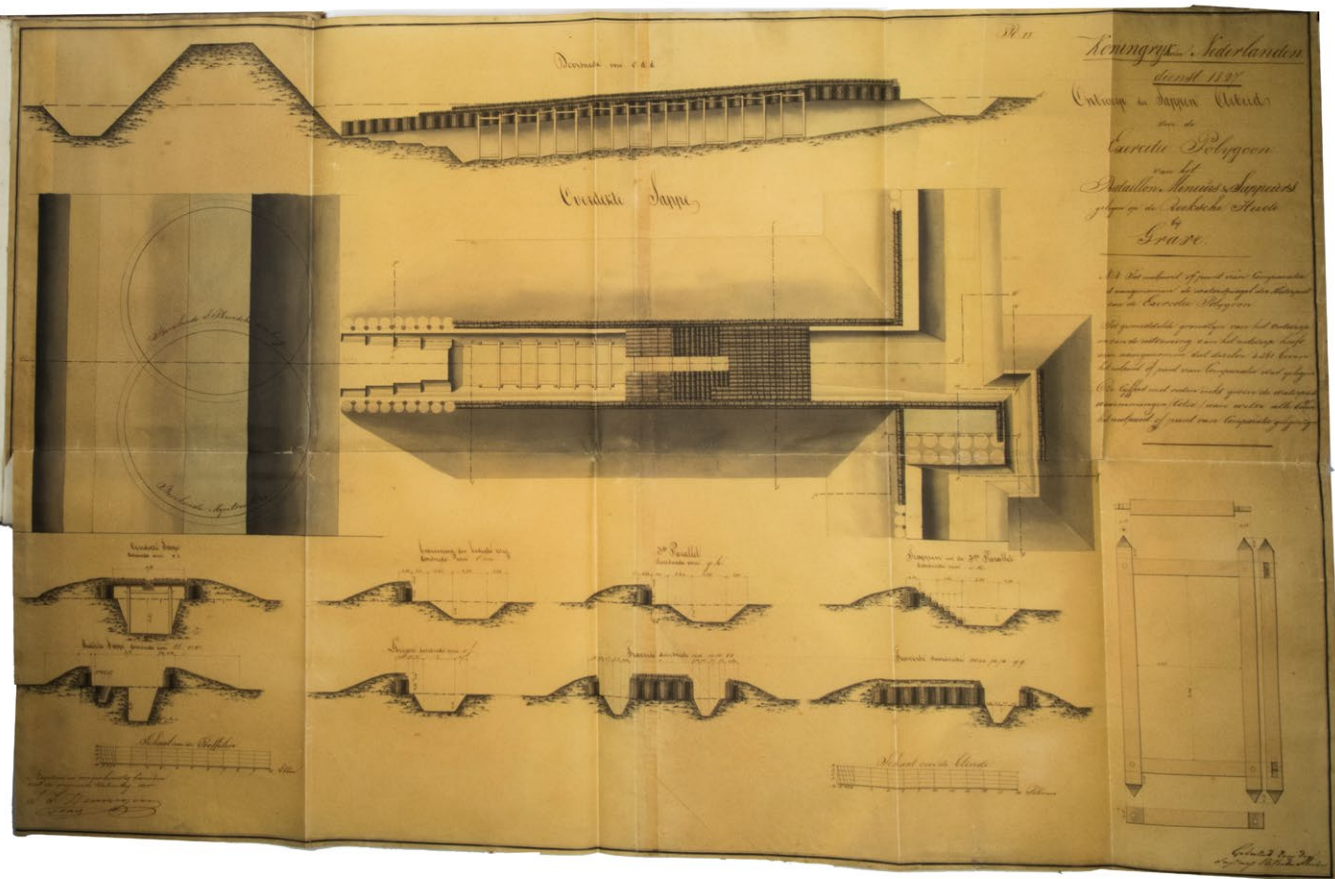
A manuscript report on an experiment with mines, carried out during a military exercise in 1827 by the Dutch military engineers, specifically the battalion of miners and sappers (combat engineers). The exercise took place near the fortified city of Grave and the goal was to calculate and test what size, number and placement of mines would be necessary to undermine certain fortifications and to discover methods to further improve existing fortifications so that they could withstand similar attacks. Existing forts with bastions proved to be vulnerable and were transformed into polygonal forts,

The Dutch were not the only ones researching and developing the optimal designs for fortifications and the mines with which to destroy those of the enemy, the French general, mathematician and engineer Lazare Carnot (1753–1823) had published his theories on and designs for fortifications in 1810 with the title *Traité de la défense des places fortes*. The introduction of the present report notes that the author, Johan Jacobus Hennequin, put Carnot’s theories and designs to the

test against the findings of the 1827 military exercise. Hennequin (1796–1880) was a lieutenant adjutant with the miners and sappers, who was responsible for taking notes and writing this report, while the actual calculations used in constructing the mines were the work of a lieutenant colonel of the same battalion, Abraham Eichholtz (1771?–1846). While the text leaves are written on laid paper, the 7 folding leaves of drawings are on wove paper.

Boards show slight signs of wear, spine has been professionally restored, handwritten title plate on the front board “Baton. Mins. & Sapps. Exercitie Polygoon van 1827 Algemeen verslag en aanteekeningen betreffende de werkzaamheden in het hoofd dezes gemeld opgemaakt door J. J. Hennequin 1e Lt. adjud: dienende bij genoemd Bataillon”; small white label around the head of the spine with a Danish library stamp, red label on the front paste-down (a message in Danish asking readers to be careful in handling the book), shelf mark(?) in brown ink on the front paste-down “VIII d No. 35.”, handwritten title-page with two Danish library stamps. The 6 folding leaves are browned (oiled for tracing?) and show some tears along the folds, mostly restored. Otherwise in good condition.

[6], 80 pp.  More on our website





THE  
**INDIA DIRECTORY,**

OR,  
DIRECTIONS FOR SAILING  
TO AND FROM THE

**EAST INDIES,**  
CHINA, AUSTRALIA, AND THE INTERJACENT PORTS  
OF  
**AFRICA AND SOUTH AMERICA:**

ORIGINALLY COMPILED FROM  
JOURNALS OF THE HONOURABLE COMPANY'S SHIPS,  
AND FROM  
OBSERVATIONS AND REMARKS,  
RESULTING FROM THE EXPERIENCE OF TWENTY-ONE YEARS IN THE NAVIGATION OF THOSE SEAS.

BY  
**JAMES HORSBURGH, F.R.S. R.A.S. R.G.S.**

CORRESPONDING MEMBER OF THE IMPERIAL ACADEMY OF SCIENCES, ST. PETERSBURG; AND OF THE ROYAL SOCIETY OF NORTHERN  
ANTIQUARIES, COPENHAGEN; HYDROGRAPHER TO THE HONOURABLE EAST-INDIA COMPANY.

"They that go down to the sea in ships, that do business in great waters; these see the works of the Lord, and his wonders in the deep."  
PSALM CVII. 23, 24.

VOLUME FIRST.

SIXTH EDITION.

LONDON:  
WM. H. ALLEN & CO.,  
Booksellers to the Honourable the East-India Company,  
7, LEADENHALL STREET.  
1852.

*Extensive directory providing essential information for  
navigating in the Southern and Eastern Hemispheres*

**18. HORSBURGH, James.** The India directory, or, directions for sailing to and from the East Indies, China, Australia, and the interjacent ports of Africa and South America ... Sixth edition.

London, Wm. H. Allen & Co. (back of title-pages: printed by Cox and Wyman), 1852. 2 volumes. Large 4° (29.5 × 23 cm). Contemporary green cloth, title in gold on spine. € 7500

Revised and expanded sixth edition of a massive navigational directory, with exhaustive information on sailing routes, winds and other weather conditions such as monsoons, coasts, cities and their ports across most of the Southern and Eastern Hemispheres. It is chiefly compiled from recent journals of ships employed by the East India Company, by James Horsburgh (1762–1836) hydrographer and chart maker to the Company. "As hydrographer Horsburgh was primarily responsible for supervising the engraving of charts sent back to London by marine surveyors in India and ordered by the company to be published, and for examining the deposited journals of returning ships for observations which would refine the oceanic navigation charts currently in use, besides other duties of provision of information laid on him by the court" (Cook). The fifth edition had already added much information on the coast of Arabia, the Gulf, the Indus River and the Maldives. The present sixth edition expands the fifth further, particularly containing important new sailing directions, from the surveys of officers of the East India Company. Eight editions appeared between 1809 and 1864 before Findlay's *A directory for the navigation of the Indian Ocean* (1869) superseded Horsburgh's work.

With two (illegible) owner's inscriptions on the front endpapers of the volume 1, one repeated on the front endpapers of volume 2. In both volumes the endpapers are blind-stamped with the stamp of "J. Omer". Bindings a little worn around the spine and edges and somewhat stained, some foxing throughout in both volumes, some leaves a little browned, the first few leaves of vol. 2 browned and somewhat water stained, the half-title of vol. 2 with a vertical crease, but overall still in good condition.

XIV, XXXIV, [2], 650; VIII, "890" [=880] pp. Cf. *Cat. NHSM*, p. 73 (5th ed.); *Sabin* 33047 (5th ed.); for the author: Cook, "Horsburgh, James (1762–1836)", in: *ODNB* (online ed.).  More on our website



## Dutch translation of the first schoolbook for geography to be used in Europe

**19. HUBNER, Johann.** Kort begriip der oude en nieuwe geographije; zijnde eene beknopte onderwijzinge der land en kaartkennis; verhandeld in een beschrijvinge der geheele vlakte des aardboodems ... Met een korte schets, tot kennisse der globe. Deze tweede druk, merkelyk verholpen; met ... aanwijzing der beste landkaarten ...

Amsterdam, Nicolaas ten Hoorn, 1711. 8°. With Ten Hoorn's woodcut device on the title-page (incorporating a NTH cypher monogram, woodcut initials and tailpieces. Contemporary vellum. € 1950

Second enlarged edition of the Dutch translation of Johann Hubner's popular *Kurtze Fragen aus der alten und neuen Geographie*, first published in Leipzig in 1693, followed by 16 editions during his life. Nicolaas ten Hoorn also published the first edition of the Dutch translation, in 1707. Further editions followed in 1722, 1729 and 1737, the last two published by Van Poolsum in Utrecht. As the earliest schoolbook for geography in Europe, it proved very popular and was also translated into French, Italian, Swedish and Russian

Johannes Hübner (1668–1731) attended the university of Leipzig, where he had received his master's degree in 1691 and then gave lectures in history, geography and poetry. In 1694 he moved to Merseburg, where he became the rector of the gymnasium for 17 years, before taking over the "Johanneum" in Hamburg in 1711. In 1704 Hübner published the first large German encyclopedia, entitled *Reales Staats-, Zeitungs- und Conversationslexikon*, which was followed by the volumes *Curieuse Natur-Kunst-Gewerk und Handlungs-Lexicon* in 1712.

Hübner was known as a committed teacher and rendered outstanding services to geographic and religious education. With his *Questions and answers to geography* (*Kurtze Fragen aus der alten und neuen Geographie*), European schools began to teach the subject of geography in a modern way for the first time in schools.

With an owner's inscription on the first endleaf: "Dezen Boek hoort toe aen Jo. Deckers 1828". Binding dust-soiled, some occasional stains, but otherwise in good condition.

[52], 766, [56] pp. ADB, 13 (1881), pp. 267–269; Walter Sperling, "Kurtze Fragen über Amerika, gestellt von Johann Hübner: ein Beitrag zur Geschichte eines geographischen Schulbuches und seiner Rezeption", in: *Internationale Schulbuchforschung*, 14 (1992), pp. 415–436. [More on our website](#)





ΤΟΥ ΕΝ ΑΓΙΟΙΣ  
ΙΕΡΟΜΑΡΤΥΡΟΣ ΙΓΝΑΤΙΟΥ  
ΑΡΧΙΕΠΙΣΚΟΠΟΥ ΑΝΤΙΟΧΕΙΑΣ,  
ΕΠΙΣΤΟΛΑΙ.

SANCTI MARTYRIS  
IGNATII ANTIOCHIAE  
ARCHIEPISCOPI, EPISTOLÆ.



ANTVERPIÆ,  
Ex officina Christophori Plantini:  
M. D. LXVI.

### *Plantin edition of an early Christian classic*

**20. IGNATIUS of ANTIOCHIA.** [In Greek:] Toi en agiois ieromartiros ignatioi archiepiskopioi antiocheias, epistolai. (In Greek). – Antiochia, & martyris epistolae, prosus apostolicae. (In Latin).

Antwerp, Christoffel Plantin (ad 1 colophon: 8 August), 1566. Small 8°. With Plantin's woodcut compasses device on each title-page and a couple decorated woodcut initials. Set in italic and Greek type.

*With: IDEM.* Antiochia, & martyris epistolae, prorsus apostolicae.


Antwerp, Christoffel Plantin, 1566. Contemporary calf.

€ 2500

Greek and Latin edition of 12 epistles of St. Ignatius. The Greek and Latin texts are presented as two separate editions, each having its own title-page and its own series of quire signatures and page numbers, but only the Greek has a colophon and they were normally bound and sold together. The Greek text was first published in 1557 and reprinted in 1558, then accompanied by a Latin translation. The Latin translation was made by Hieronymus Vairlenius.

Ignatius of Antiochia, also known as Theophorus, was born in Syria, around the year 50 and died at Rome between 98 and 117. He is said to be the third Archbishop of Antioch after St. Peter and Evodius. After his long and difficult travels to Rome he was declared holy martyr. His letters are of very great importance.

With some manuscript notes in the margins. Ad 1 lacking the blank final leaf E4, ad 2 lacking the blank final leaf E8. In good condition.

69, [1 blank]; 78 pp. *USTC 404502 & 407631; Voet 1435 & 1436.*  More on our website



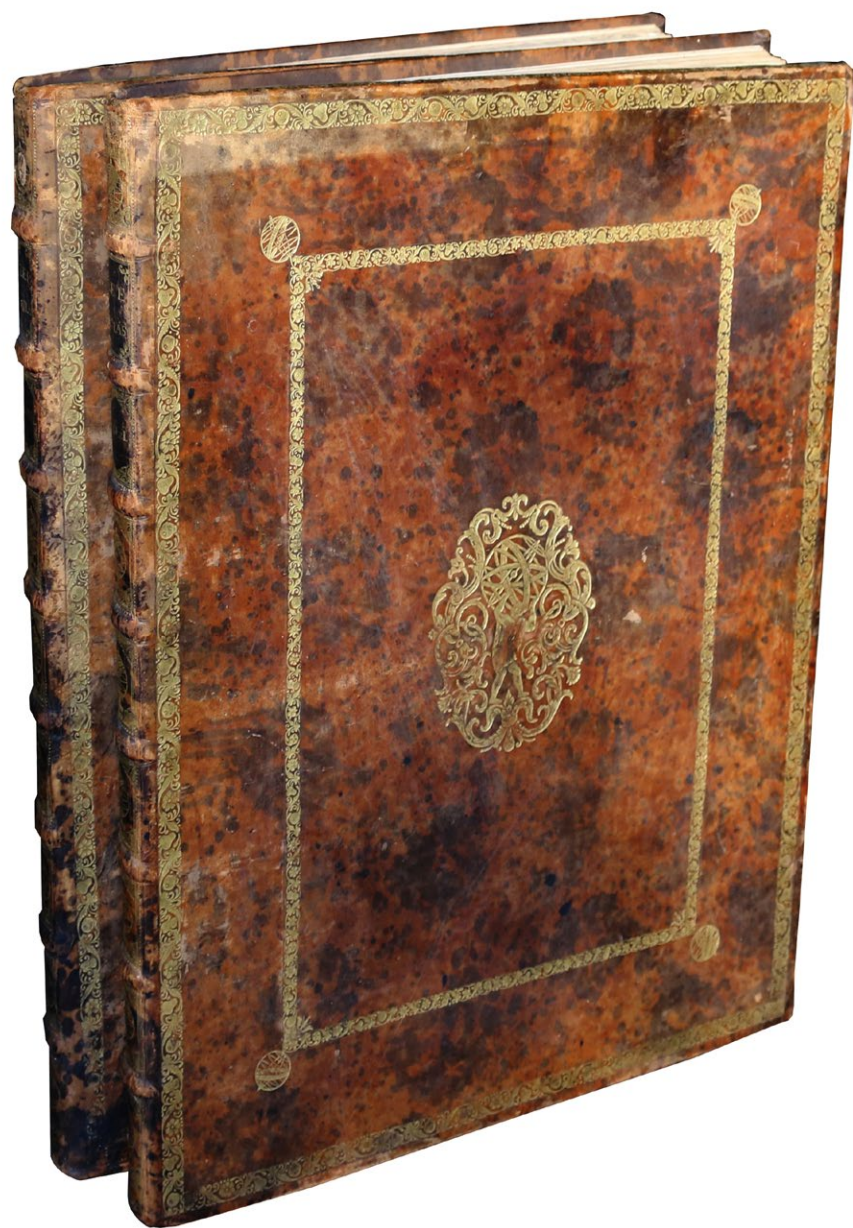
*The most spectacular marine atlas ever published: a magnificent copy, beautifully bound by the important Amsterdam Double Drawer Handle Bindery, with noble provenance*

**21. JAILLOT, Hunter and Pierre MORTIER.** Neptunus, de Fransche, of nieuwe atlas van de zee-karten, opgenomen en gegraveerd door uitsrukkelyke order des Konings, tot het gebruik van zyne zeemachten ... Overgezien ... door de Heeren Pene, Cassini, en anderen. = Zee atlas tot het gebruik van de vlooten des Konings van Groot Britanje ... – Vervolg van de Neptunus, of zee atlas van de nieuwe zee-karten; opgenomen door uitdrukkelyke order der Koningen van Portugaal ... En in't light gebraght door de sorge van wylen d'Heer d'Ablancourt ...

Amsterdam, Pieter Mortier, 1693–1700. 3 parts in 2 volumes. Double Elephant 2° (65 × 52.5 cm). With richly engraved allegorical frontispiece by Jan van Vianen, large engraving of a sailing ship on title-page, engraved plates include scales of various units, an admiral's ship and a series of 18 numbered ships, 12 plates of flags, double-page nautical chart of the world, and 29 double-page nautical charts of the coasts of Europe; beautiful engraved frontispiece by Romeyn de Hooghe, large engraving of a sailing ship on title-page and 9 full-page and double-page nautical charts of the coasts of the English Channel, including a splendid large folding chart of the coasts of the Mediterranean with a large number of views and plans of the Mediterranean towns in the borders by Romeyn de Hooghe in the second part; and the engraved coat-of-arms of Amsterdam on title-page, the winds, and 34 mostly double-page nautical charts of the coasts outside Europe (including Africa, Asia and America) in the third part, all engravings, including the vignettes on title-pages, the scales and the winds, all magnificently coloured and highlighted in gold throughout by a strictly contemporary hand. Bound by the Double Drawer Handle Bindery (1697–1742?), the most important Amsterdam workshop of the 18th century, in richly gold-tooled calf of which four motives or stamps are identified as being used by the Double Drawer Handle Bindery: both rolls on the boards with flowering foliage and flowers, the centrepiece showing Atlas staggering under the weight of a celestial globe and the four corner pieces and the stamps (with a loosely stamped supporting base) in the fields on the spine, being small globes. € 450 000








First edition of undoubtedly the most beautiful and most spectacular nautical atlas of the 17th century, a complete and unusually well-preserved copy with a noble provenance: the engravings coloured for the publisher and highlighted in gold, bound in the publisher's decorative gold-tooled mottled calf. "The 'Neptune François' and its second part 'Cartes marines à l'usage du Roy de la Grande Bretagne' was the most expensive sea-atlas ever published in Amsterdam in the 17th century. Its charts are larger and more lavishly decorated than those of any preceding book of this kind. For the engraving and etching Mortier had recruited the most qualified artists ... In 1700, Mortier brought out a third volume with charts of the outer-European waters, of French origin edited by N. P. d'Ablancourt: 'Suite de Neptune François'. Apart from the first volume which had a second edition in 1703, none of the atlases was republished. This magnificent work was intended more as a show-piece than something to be used by the pilots at sea" (Koeman). The second part was engraved by Romeyn de Hooghe, the prolific late Dutch Baroque painter: "This volume is usually bound together with the first part, the 'Neptune François'. It only contains nine large charts, but this small number represents the most spectacular type of maritime cartography ever produced in 17th century Amsterdam" (Koeman).

In addition to the charts called for by the table of contents, part one has a fine world map (Shirley 559). The 3 plates of ships listed at the beginning of the table will be found in part 3, which therefore has 19 plates of ships instead of the 18 called for by the table and the 12(!) mentioned by Koeman. Hardly any browning or foxing; a few light creases in the gutter margin. As usual the copper green colouring in volume one has turned into a brownish hue and caused acidic damage to a few small patches in six maps.

Extremely rare: the last comparable copy on the market was the Wardington copy, sold at Sotheby's in 2006 (lot 318), where it commanded £209,600 (also boasting a noble German provenance, with the colouring and binding like ours).

From a southern German castle library with small 18th-century bookplate pasted to verso of both engraved titles; old shelfmark pencilled on the inside of the boards. Bindings only slightly worn.

*Koeman, M. Mor 3, 6 & 8; cf. Pastoureau, Neptune Ba. For the binding: Storm van Leeuwen. Dutch decorated bookbinding in the*

*eighteenth century, pp. 228–284 (here used IX, X, F, 115).*  More on our website





## Complete first edition of Kluit's history of the government of the Dutch Republic to 1795


**22. KLUIT, Adriaan.** Historie der Hollandsche staatsregering, tot aan het jaar 1795. Of geschied – en staatkundig onderzoek, in welken zin de staten van Holland, gedurende de republikeinsche regering, zijn geweest de wettige souvereine vertegenwoordigers van 't gansche volk van Holland, of der geheele natie.

Amsterdam, Wouter Brave 1802–1805. 5 volumes. 8°. With one folding plate, in vol. 1 between pp. 462 and 463. Contemporary gold-tooled mottled calf, red spine labels lettered in gold, green ribbon markers. € 1750

The first and only edition of Adriaan Kluit's constitutional history of the Dutch Republic to 1795. Kluit (1735–1807) was a renowned historian, lecturer and from 1778 on, with the exception of the years 1795–1802, a professor of Dutch History at Leiden University. He was famous for his use of medieval and other primary sources in writing his history of Holland and Zeeland: *Historia critica comitatus Hollandiae et Zeelandiae* (1777–1782). Kluit strongly opposed the “Patriots” and supported the princes of Orange as stadtholders, beliefs that led the University to ouste him from his post after the Batavian Revolution in 1795, but they reinstated him in 1802. He wrote the present constitutional history during this “hiatus” as a more objective adaptation of his previous work: *De souvereiniteit der Staten van Holland*, in which he criticises the constitutional principles of the Patriots. Kluit died as one of more than 150 victims of the disastrous accidental gunpowder explosion in Leiden in January 1807.

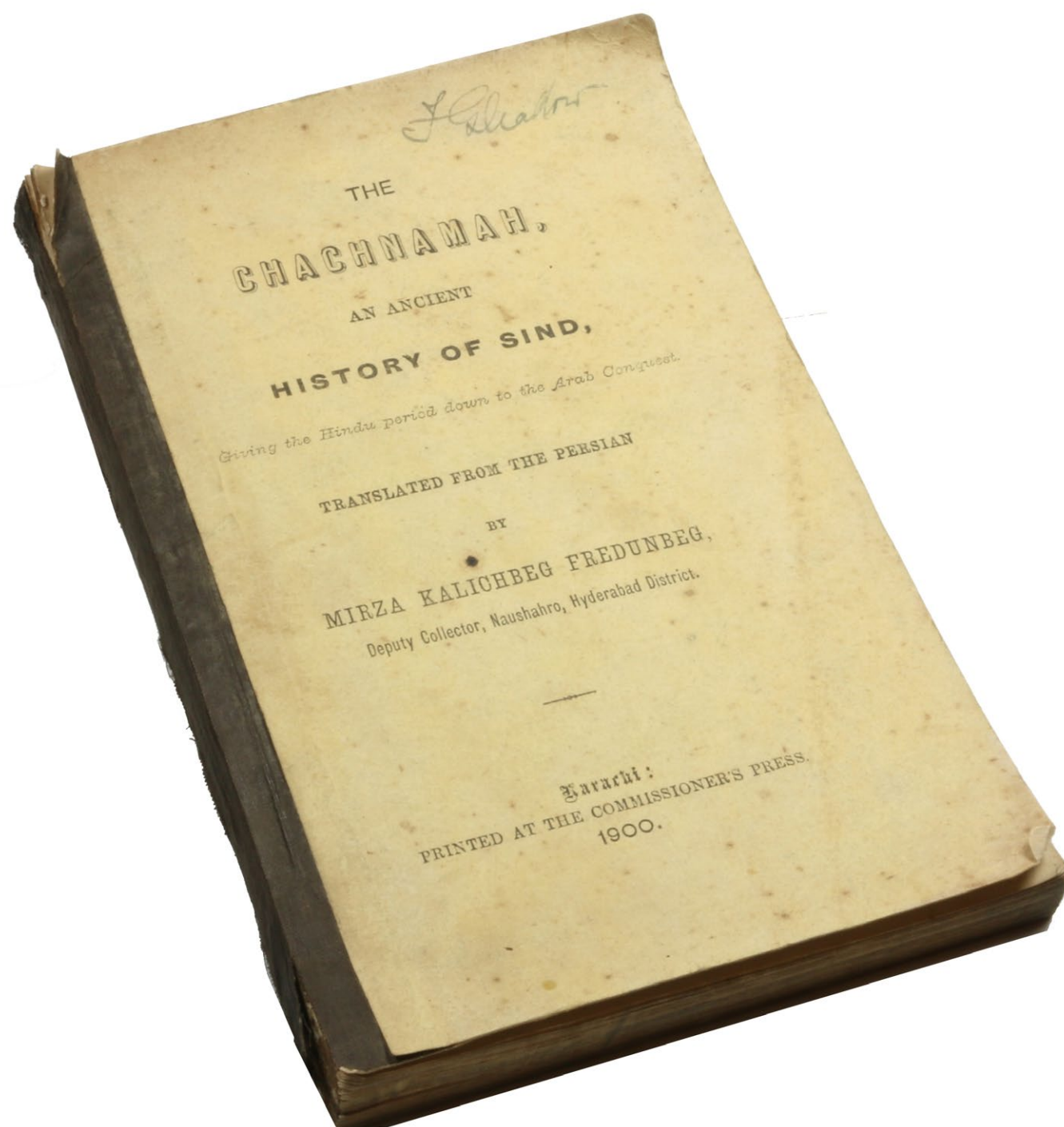
From the library of Jan Willem Six van Vromade (1872–1936) at his country house Hilverbeek.

Some minor signs of use on the boards, not affecting the integrity of the binding, and very slight discoloration of the top edges, marbled endpapers and a small tear in the final endleaf in vol. 2, overall in very good condition.

12, 520; [I], [I blank], 547; [I], [I blank], 556; IV, 630; [I], [I blank], [I], [I blank], 652 pp. *De Buck* 6868; *Nijhoff, Bibliotheca historico-Neerlandica*, 549. cf. *NNBW III*, 696–698.  More on our website







## 13th-century history of Sindh

23. [KUFI, 'Ali Ibn-Hamid al-] (Mirza KALICHBEG FREDUNBEG, transl.). The Chachnamah, an ancient history of Sind, giving the Hindu period down to the Arab conquest ... Karachi, at the Commissioner's Press, 1900. 8°. Original publisher's cloth-backed printed wrappers. € 2800

First complete English edition of one of the few written sources about the Arab conquest of Sindh (now in Pakistan) and the origins of Islam in India, translated from a 13th century Persian text by Ali, son of Muhammad Kufi, itself the translation of an undated Arabic manuscript. A chronicle of the Chacha dynasty, following the demise of the Rai dynasty and the ascent of Chach of Alor to the throne, down to the Arab conquest by Muhammad bin Qasim, it narrates the Arab inclusions into Sindh of the 7th to 8th centuries, concluding with an epilogue on the tragic end of the Arab commander Muhammad ibn al-Kasim and of the two daughters of Dahir, the defeated king of Sindh. Co-opted by various interest groups for centuries, the Chach Nama has significant implications for modern imaginings about the place of Islam in South Asia, that remain disputed to this day.

Handwritten ownership in ink to upper wrapper. Light foxing to covers and variously throughout. Altogether a good copy of a rare work; no copy in auction records.

[4], xi, [1], 198 pp., [1 blank] leaf, [199]-207, [1] pp. *WorldCat* 315332365. cf. *Asif, A book of conquest* (2016); *Friedmann, The origins and significance of the Chach Nama*, in: *Islam in Asia: South Asia* (1984), pp. 23-37; not in *Ghani; Wilson*. [🔗](#) More on our website



*Seminal guide to the East and West Indies, with 42 double-page and folding plates, including 6 maps, all engravings beautifully coloured by a contemporary hand*

**24. LINSCHOTEN, Jan Huyghen van.** Histoire de la navigation ... aux Indes Orientales ... Avec annotations de B. Paludanus, ... Troixiesme edition augmentee.

*Including:*

**LINSCHOTEN, Jan Huyghen van.** Le grand routier de mer, ...

[**LINSCHOTEN, Jan Huygen van**]. Description de l'Amerique & des parties d'icelle, ...

Amsterdam, Evert Cloppenburg, 1638. Folio (32.5 × 21 cm). With 3 title-pages (2 from the same full-page engraving and 1 letterpress with an engraving of a ship in a cartouche with 4 inset city views), a nearly full-page engraved portrait of the author in a cartouche with 4 inset views, 42 engraved plates including 6 maps (31 double-page & 11 larger folding). All plates coloured by a contemporary hand. Near contemporary mottled calf, gold-tooled spine.

€ 275 000



A hand-coloured copy of the third French edition of Linschoten's classic illustrated guide for travellers to the East and West Indies, termed by Lach "the most important of the first-hand accounts published independently of the great travel collections" (1.198). No other book contained so much useful intelligence on the East and West Indies. Unhindered by the censorship that constrained writers from the Iberian peninsula (details of seas and coasts in Asia and the Americas were military secrets), he included such information as sailing directions, physical descriptions of countries, and statistics on commerce and trade. The work was held in such high regard that for nearly a century, every Dutch ship sailing to Africa and Asia carried a copy of a Dutch edition of Linschoten. The 42 plates (11 large folding) are especially noteworthy, including 6 maps and several bird's-eye views, many with coats of arms of the regions shown and of the colonial powers that controlled parts of them.

Although the work contains valuable reconnaissance for the New World, the material on India and the East Indies is the most valuable, being the fruit of the author's own observation. In the service of the Portuguese, Linschoten spent five years in Goa (1583–1588/89), making numerous visits to other parts of India.





He was thoroughly immersed in Indian culture and the complex relations between the Portuguese colonial apparatus and indigenous peoples. Highlights include a first-hand descriptions of the caste system, political structures, business practices of the Banyas, and exotic natural phenomena.

The text is divided into three parts. The first part covers the East Indies and East Africa, including regions as far east as Japan. The second describes the navigation along the coasts of West Africa around the Cape of Good Hope to Arabia, together with some coasts in the New World. The third book is devoted to North America, the Caribbean and Brazil.

About 4 sheets slightly browned and a few others with spots or minor foxing, a tear repaired in the title-page to part 3 (not affecting the text or engraving), one plate was cut and reattached at an early date and a few others show very minor browning or small tears where the folds cross, the corner of one leaf torn off (without loss of text) and a few other minor marginal defects, but still generally in very good condition, with the colouring rich and in good condition. The boards are slightly rubbed and the head and foot of the spine expertly restored, but the binding is still in good condition. A seminal work on navigation to the East and West Indies that opened up exploration to explorers outside Spain and Portugal.

[8], 206 pp.; [4], 181, [1 blank]; [1], [1 blank], "86" [= 80], [2 blank] pp. *Alden & Landis* 638/37 (8 copies); *Lach, Asia in the making of Europe I*, pp. 196–204 & 482–490; *Palau* 138584; *Sabin* 41373 & 28266; *STCN* (3 copies); *Tiele, Bibl.* 686–688.

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*Illustrated manuscript of the Qanunceh, or “small canon”:  
a summary of Ibn Sina’s famous Canon of Medicine*

Arabic manuscript containing the Arabic translation of Ibn Sina's *Qanunsah* ("Small canon"), originally written in Persian: a brief medical compendium compiled by the Khwarazmian polymath Mahmud ibn Muhammad ibn Umar al-Gamini based on Ibn Sina's famous *Qanun*. This abridged manual of medicine is arranged in ten parts ("maqalat", or "discourses"), each containing several chapters. The first maqalat serves as a general introduction, dealing with the basic concepts of 14th century medical science and illustrating the various physical qualities (al-arkan) and body constitutions (al-amzigat), then focusing on the four Galenic humours (al-ahlat) – blood, phlegm, yellow and black bile – before discussing the parts of the body, the senses or faculties (al-quwá), and the preservation of one's natural temper (al-umur at-tabi'iyah). Further "discourses" treat anatomy, the various "conditions of the human body" ("ahwal badan al-insan"), the pulse, the "tafsira", or urine bottle given to the physician by the patient for inspection, the various aspects of the "wise management of diseases", "head diseases" and "diseases affecting the other body parts", chronic diseases of the various organs, evident defects (or "infirmities") in the external appearance of the body, fevers, and ultimately the importance of food and drink as remedies.

[29] ll.  More on our website





## *One of the fullest descriptions of life in Sana'a and Turkish-occupied North Yemen*


**26. MANZONI, Renzo.** *El Yèmen. Tre anni nell'Arabia felice. Escursioni fatte dal Settembre 1877 al Marzo 1880.*

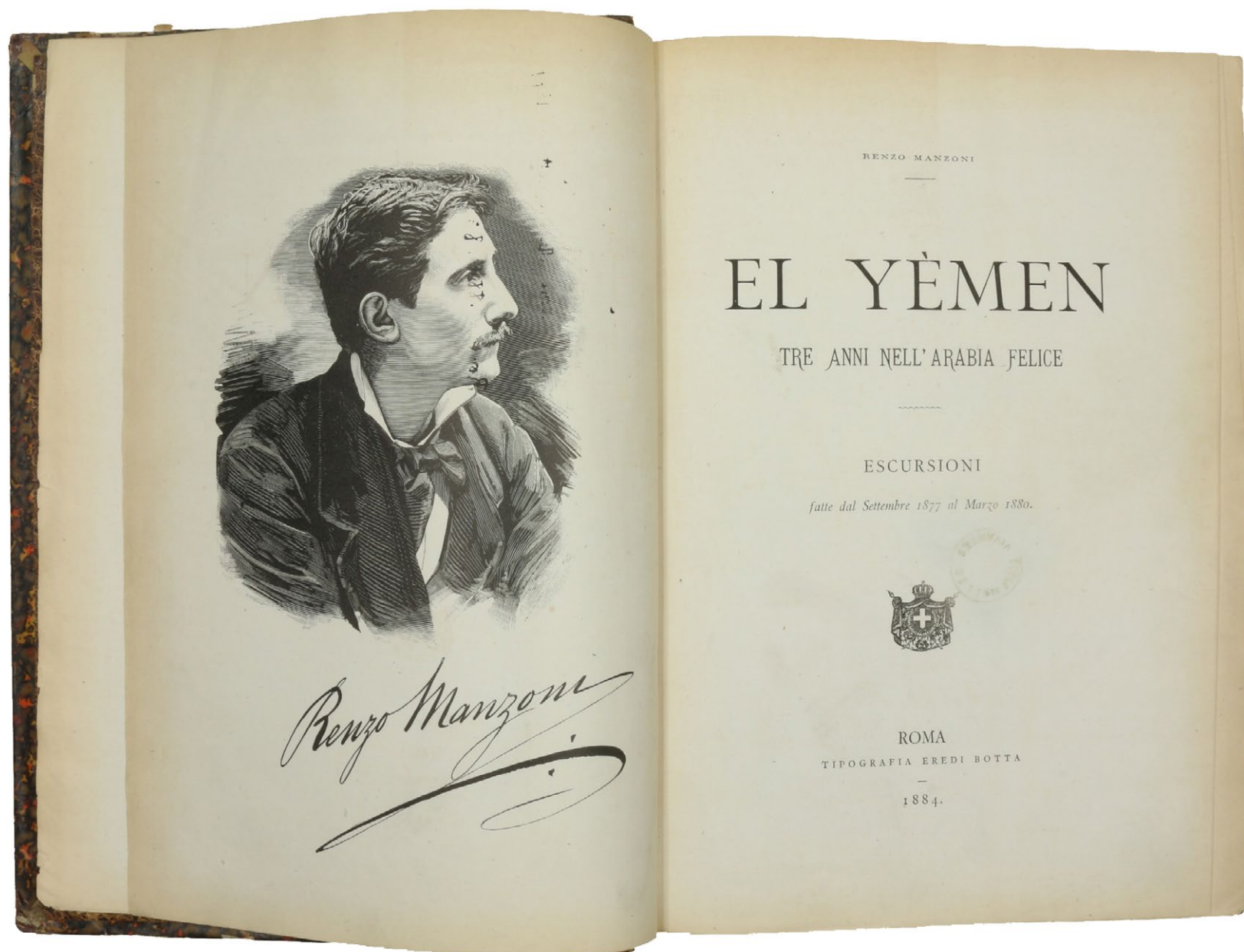
Rome, Botta heirs, 1884. 8°. With a frontispiece portrait, 21 plates (including 7 double-page sized; the last single-page plate included in pagination), 2 folding colour-printed maps of Yemen, folding plate of the game "abdùr", folding coloured plan of Sana'a, folding view of Sana'a, folding view of Aden, as well as numerous woodcut illustrations in the text. Contemporary half calf over marbled boards with blind-stamped spine and gold-stamped spine-title. Marbled endpapers. € 2500

Rare first edition of a richly illustrated account of Yemen, without doubt "one of the fullest descriptions of life in Sana'a and Turkish-occupied North Yemen" (Auchterlonie) ever published. The Italian explorer Manzoni (1852–1918) spent three years travelling in Yemen, including an entire year in Sana'a, his "citta bellissima". He "investigated the city more thoroughly and described it more vividly than any of his predecessors ... also, he was the first to draw a map of the city" (cf. Henze). The illustrations include pretty views of Sana'a and Aden, as well as portraits of the local population.

Library stamp of the Paris École des Langues Orientales Vivantes on the title-page, somewhat rubbed. Marked as a duplicate in red pencil on the blank recto of the frontispiece. Extremities very slightly rubbed; some remnants of ink stains on the frontispiece; minor browning to margins throughout; last folding map with small tears (repaired).

[8], vi, [2], 446 pp. *Auchterlonie* 138; *Henze* III, 366.

 More on our website



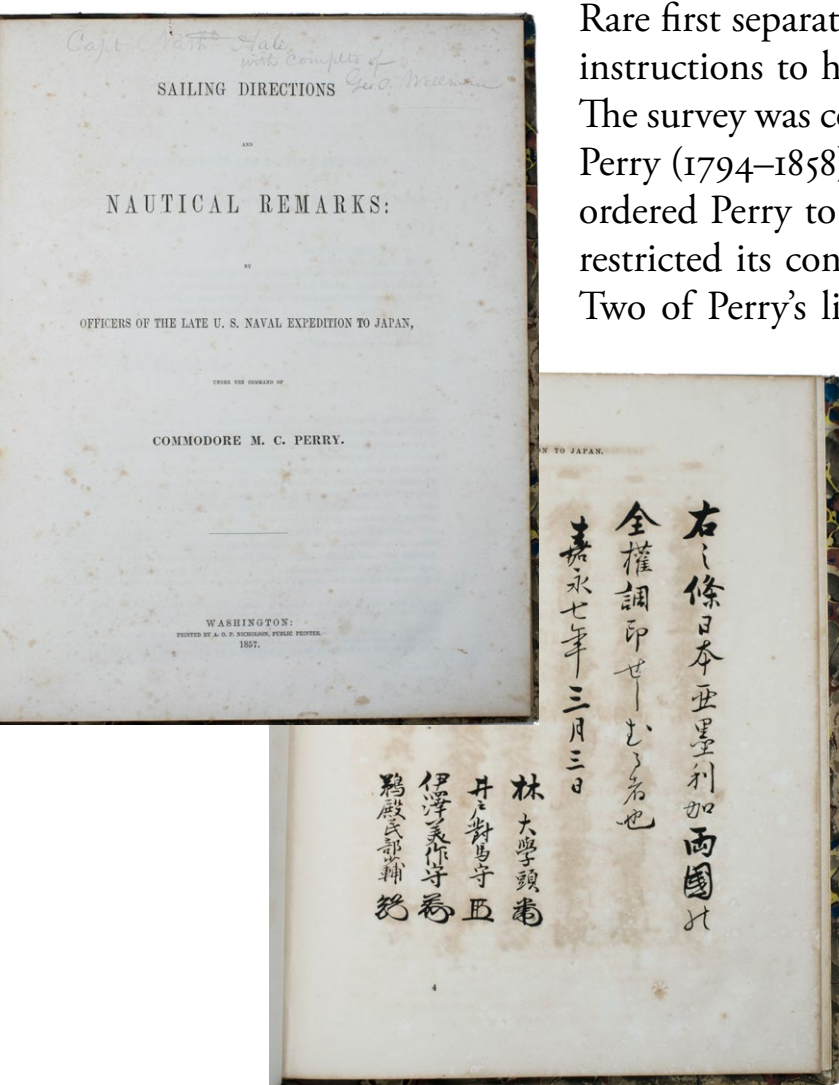


*First edition of a report – with the rare folding map – from Commodore Perry's expedition  
containing directions for U.S. merchant ships navigating the coasts of China and Japan*

**27. MAURY, William Lewis & Silas BENT.** Sailing directions and nautical remarks; by officers of the late U.S. naval expedition to Japan, under the command of Commodore M.C. Perry.

*Including (with a divisional title):* Fac-simile of the original treaty with Japan, with the English version.

Washington, A.O.P. Nicholson, public printer, 1857. Large 4° (ca. 29.5 × 23 cm). With a large folding map of the coast of China and of the Japanese and other islands, including the Marianas and the Philippines; and the facsimile of the 14-page treaty in Japanese printed on both sides of 7 integral leaves, with the English text printed letterpress on both sides of the following leaf. Original publisher's half purple cloth, Spanish-marbled paper sides (grey with red, blue, black, yellow and white veins), letterpress paper label with the title in a built-up decorative border on the front board: "Sailing directions for the coasts of Japan and China". € 5000



Rare first separately published edition of a report containing the results of a survey of Japanese waters, providing information and instructions to help mariners recognise landmarks and navigate around the coasts of China, Japan and the surrounding islands. The survey was conducted during a diplomatic and military expedition of the U.S. navy under the command of Commodore M.C. Perry (1794–1858). This expedition, also known as the Perry Expedition, took place in 1853/54. The U.S. president Millard Fillmore ordered Perry to sail to the Tokugawa Shogunate to establish more favourable diplomatic and trade relations with Japan (which restricted its contact with foreign powers) and surrounding nations and thus end the sakoku, Japan's isolationist foreign policy. Two of Perry's lieutenants wrote the report: William Lewis Maury (1813–1878) and Silas Bent (1820–1887). Bent served aboard

Perry's flagship the "Mississippi", and a note at the beginning of the report (page 3) indicates that he wrote the majority of the general remarks and directions, which were then compiled by Maury. The treaty between Japan and the United States of America, attempting to establish peace, amity and a trade agreement between the two nations, follows the report, first the Japanese text in facsimile, then the English text, printed letterpress. Perry first published this short report for the benefit of mariners in the previous year at the end of volume II of the three-volume history of the expedition, written by F.L. Hawks, *Narrative of the expedition of an American squadron to the China Seas and Japan* (1856). They wrote it under the supervision of Perry himself, who funded the publication with the money he received as a reward from the U.S. government for his work in Japan.

The binding is virtually identical to that of the Harvard copy, clearly as published. Owner's inscription on the back of the first flyleaf in brown ink: "Capt. Nath. Hale, Ship 'Sancho Panza' Boston, May 24, '60. With the complts of G. O. Wellman." and at the top of the title-page in pencil "Capt. Nath. Hale with Complts of Ge. O. Wellman". Binding shows signs of wear around the corners, some foxing throughout, some browning on the pages of the treaty in Japanese. The folding map is somewhat stained and browned. Otherwise in good condition. First edition of an important U.S. government source for U.S. relations with Japan, including the facsimile peace treaty.

22, [2], 14, [2] pp. *WorldCat* 432980718 (1 copy); cf. *Cordier Japonica* 513; *Sabin* 30967 (both for the 1856 *Narrative*); about Silas Bent: *Dictionary of American naval fighting ships*, vol. 6, p. 505; *The United States in Asia: a historical dictionary*, p. 41. More on our website



## *Four pioneering works of printing in Arabic, set in the stunning Arabic types of Robert Granjon*

### **28. [MEDICI PRESS].** Alphabetum Arabicum.

Rome, Typographia Medicea, 1592. With the press's woodcut emblematic device (in an elaborately decorated cartouche with motto "In exultatione metent" from Psalms 125:5) on the title-page and each page in a frame of rules.

*With:*

**(2) [I'TIQAD ALAMARAH ...].** Brevis orthodoxae fidei professio, quae ex praescripto Sanctae Sedis Apostolicae ab Orientalibus ad Sacrosanctae Romanae Ecclesiae unitatem venientibus facienda proponitur.

Rome, Typographia Medicea, 1595. With 2 half-page woodcut illustrations (biblical scenes) and the press's emblematic woodcut device at the end (the same as on the title-page of the Alphabetum). Each page in a frame of thin-thick-thin rules with a typographic ornament at each corner.

**(3) IBN AJURRUM,** Muhammad ibn Muhammad al Sinhaji. [Kitab al-ajurrumiyyah].

[Rome, Typographia Medicea, 1592]. Set in Arabic type throughout, printed in red and black.

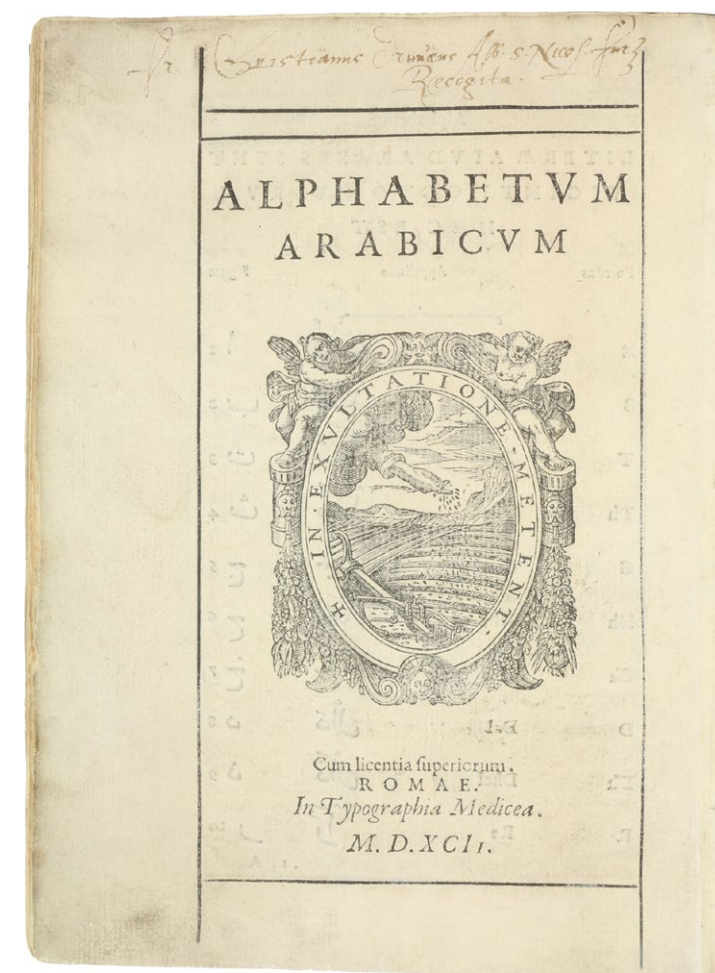
**(4) IBN AL-HAJIB,** 'Uthman ibn-'Umar. [Kafiya li-Ibn al-Hajib].

[Rome, Typographia Medicea, 1592]. Set in Arabic type throughout, printed in red and black.

4 works in 1 volume. 4° (17 × 23 cm). Contemporary parchment with traces of a handwritten title across the head of the spine.

€ 125 000

A fine collection of four rare publications (ads 3 and 4 extremely rare) of the Typographia Medicea, the first of the great oriental printing offices set up at Rome, established by the Cardinal and (from 1587) Grand Duke of Tuscany, Ferdinando I de' Medici (1549–1609) under the patronage of Pope Gregory XIII, primarily to supply materials for Catholic missionary work in the Middle and Near East, including both aids to learning the Arabic language and Catholic religious texts in the Arabic language. Although five earlier printing offices (four in Italy and one in Paris) had ventured into printing in Arabic type from 1514 to 1566, each having a single Arabic type cut for their exclusive use, the Medici press far surpassed them in the extent, variety and quality of its work, and its books served as the models for most Arabic printing for more than a century, including the 17th-century presses of Franciscus Raphelengius and Thomas Erpenius, both in Leiden and the University Press at Oxford. Preparations began under the direction of the orientalist Giambattista Raimondi (1536–1614), whose interests in and appreciation of Arabic went far beyond missionary work. He had travelled to the Middle and Near East where he learned Arabic and other Middle Eastern languages (as well as Armenian), translating mathematical works by Greek authors that had survived (only or better) in Arabic translation, then returned to Rome, where he became a professor of mathematics. We can no doubt thank him for the fact that the press also produced scholarly works by native Arabic scholars, such as the geography of al-Idrisi and the great medical treatise of Ibn Sina (Avicenna). In 1578 he brought the great French punchcutter Robert Granjon (1512/13–1590) to Rome to cut numerous non-Latin types for the press, including (from 1580 to 1586) five Arabic types. The press was formally established in 1584 and produced its first Arabic book in 1590/91. Although never a financial success, the press continued to operate until 1610 and gave many Europeans their first introduction to Arabic texts.





Granjon pioneered the adaptation of Arabic script to European typesetting technology, an extraordinary achievement in its time, though his European interpretation of the Islamic calligraphic traditions often still influences Arabic type design today, when many of the technological limitations have disappeared. His Arabic types remained in use into the 19th century.

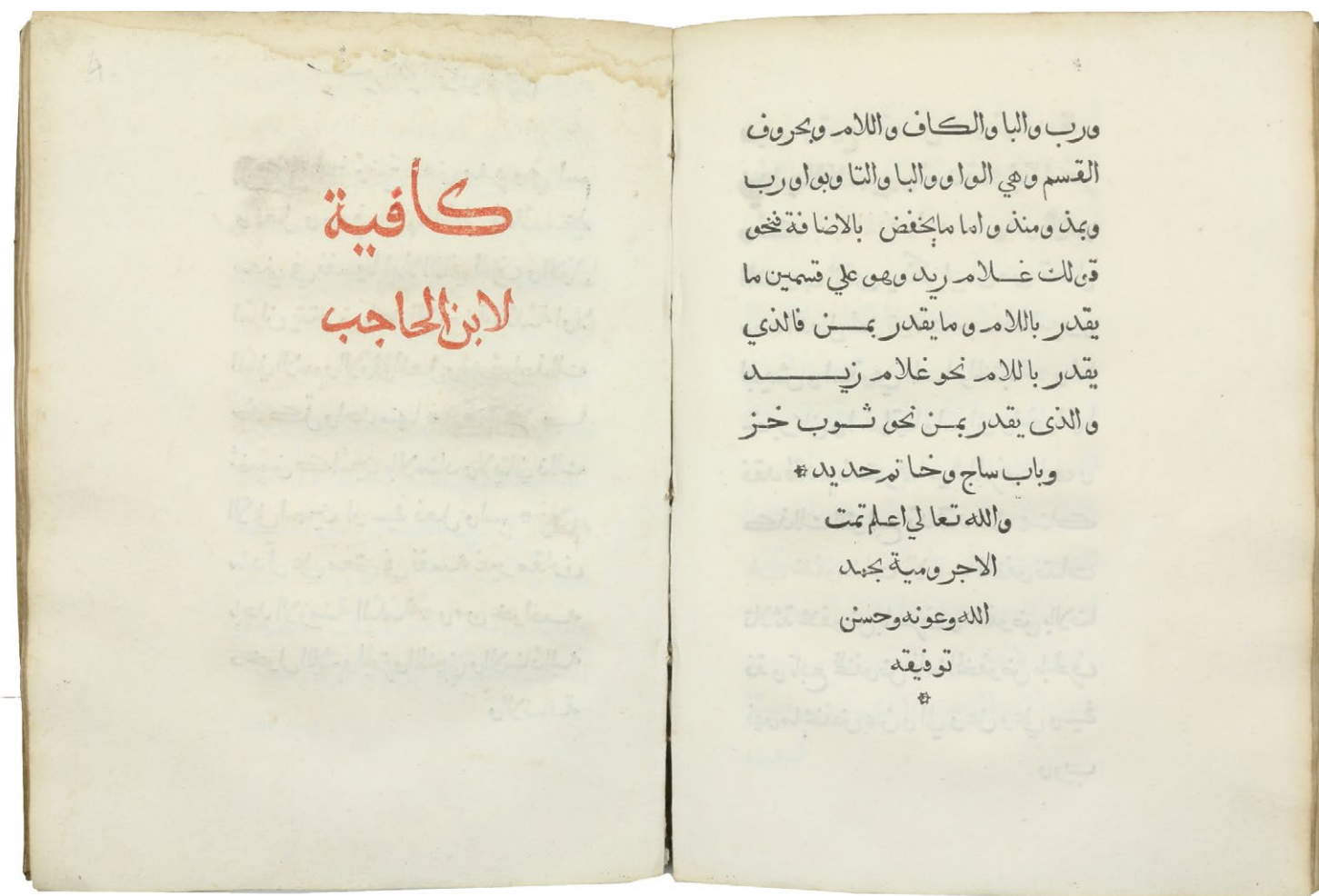
The four works included in the present volume are:

**Ad 1:** *Alphabetum Arabicum* (1592). “A masterpiece of design which not only displays Granjon’s beautiful types, but contains a careful Latin essay on the Arabic writing system” (Lunde). While intended primarily for those who wished to learn Arabic, with the main text in Latin, it also serves as a splendid display of Granjon’s largest Arabic type, used for extensive passages and for a table showing the initial, medial, final and stand-alone forms of the 27 letters of the Arabic alphabet. The 30-page “Syllabarium Arabicum” and the sample Arabic texts that follow also show a wide variety of examples of Arabic diacritical marks. Occasional words appear in one of Granjon’s smaller Arabic types as well as Hebrew and Greek.

**Ad 2:** *Brevis orthodoxae fidei professio* (1595). Bilingual Maronite confession of faith, intended for Eastern Christians who claimed to be united with the Catholic Church. With the parallel Arabic and Latin texts on facing pages. The woodcut illustrations in the text are after Antonio Tempesta (1555–1630).

**Ad 3:** *Kitab al-ajurrumiyyah* (1592). First edition of a short Arabic grammar by the 14th-century scholar Muhammad al-Sanhaji from Fez (Morocco). There is also as issue of the same edition with a bilingual title and Latin imprint, the Latin title reading *Grammatica Arabica in compendium redacta, quae vocatur Giarrumia*.

**Ad 4:** *Kafiya* (1592). First edition of a popular short syntax of the Arabic language, written by the 13th century Arabian grammarian Uthman Ibn Umar, known as Ibn al-Hajib (1175–1249). An edition was printed and published in Istanbul in 1786. “This [1592] edition, printed in Arabic (30 point) throughout, could well have passed for a manuscript” (Smitskamp). There is also as issue of the same edition with a bilingual title and Latin imprint, the Latin title reading, *Grammatica arabica dicta Caphiah, auctore filio Albhagiabi*.



With the contemporary owner’s inscription of Christiaan Druve (d. 1616), abbot of the Sint-Niklaas Abbey in Veurne: “Christianus Druvaeus Abb. S. Nicol. Fur. Recogita” on the title-page of the *Alphabetum*. Binding a little stained, lacking ties, later paste-downs. Occasional very slight browning and some minor marginal soiling. Ad 4 shows some water stains along the upper edge of ar and a4, with light offsetting of red Arabic text in the lower margin of drv. Still generally in very good condition and all four works with large margins.

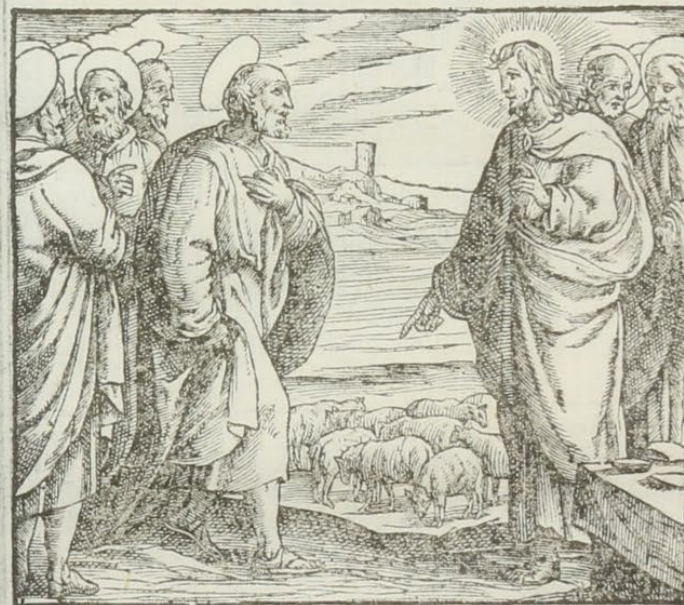
64; [28]; [24]; [96] pp. *Ad 1:* Adams A780; BM STC Italian 36; J. Balagna, *L'imprimerie arabe en occident* (Paris 1984), p. 135; *Cat. Le livre et le Liban* (mentioned p. 190; no copy in the catalogue); Edit 16, CNCE 1227; Paul Lunde, “Arabic and the art of printing”, in: *Aramco world* 32/2 (1981) (with ill.); Schnurrer 41; USTC 806711; WorldCat 47816774; not in Fück; Smitskamp, *Philologia orientalis*. *Ad 2:* Edit 16, CNCE 7571; Zenker 1571; USTC 806925; not in Adams. *Ad 3:* Adams M1891; Edit 16, CNCE 65819 (5 copies); GAL S II, p. 332; Schnurrer 43; USTC 836126. *Ad 4:* Adams U102; Edit 16, CNCE 44392 (5 copies); GAL I, p. 303; Schnurrer 42; Smitskamp, *Philologia orientalis* 30; USTC 836127. For the Arabic types and the press in general: H.D.L. Vervliet, *Palaeotypography* (2008), types 3–7 in the chapter, “Cyrillic & oriental typography in Rome” (pp. 433–480).

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Cum ergo prandissent, dixit Simoni Petro Iesus; Simon Iona, diligis me plus his? dicit ei etiam Domine, tu scis quia amo te. Dicit ei Iesus: Pasce mihi agnos meos. Dicit ei iterum. Simon Iona diligis me? ait illi etiam Domine, tu scis, quia amo te. Dicit ei; Pasce mihi agnos meos. Dicit ei tertio: Simon Iona amas me? contristatus est Petrus, quia dixit ei tertio amas me, & dicit ei; Domine tu omnia nosti, tu scis quia amo te. Dicit ei; Pasce mihi oues meas. Ioan. vlt.

ولما تناولوا الغدا قال يسوع لسمعان الصفاء. يا سمعان ابن يونا تحبني اكثر من هؤلاء. قال له نعم يا سيدي انت تعلم اني احبك. قال له يسوع ارع لي خرافي. ثم قال له مرة ثانية يا سمعان ابن يونا تحبني. قال له نعم يا سيدي انت تعلم اني احبك. قال له ارع لي كباشي.



ثم عاود القول له دفعةً ثالثة يا سمعان ابن يونا تحبني وصعب علي الصفاء ان قال له ثلث مرات تحبني. فقال يا سيدي انت تعلم بكل شي وانت تعلم اني احبك قال له ارع لي نعاجي.



*Beautifully contemporary hand-coloured copies  
of Maria Sibylla Merian's masterpieces on the Surinam  
and European insects and their plants bound together*



**29. MERIAN, Maria Sibylla.** Over de voortteeling en wonderbaerlyke veranderingen der Surinaamsche insecten, waar in de Surinaamsche rupsen en wormen, met alle derzelver veranderingen, naar het leeven afgebeeld en beschreeven worden, zynde elk geplaatst op dezelfde gewassen, bloemen en vruchten, daar ze op gevonden zyn, beneffens de beschryving dier gewassen. Waar in ook de wonderbare padden, hagedissen, slangen, spinnen en andere zeltzaame gediertens worden vertoont en beschreeven. ...

Amsterdam, Jean Frederic Bernard, 1730. With an engraved frontispiece by J. Oosterwijk after F. Ottens, with an engraved title vignette and 72 full-page plates of Surinam insects, caterpillars, butterflies, worms, toads, lizards, snakes, spiders, shells, tadpoles and frogs, all coloured by a contemporary hand.

*With:* **(2) MERIAN, Maria Sibylla; Jean MARRET (add.).** De Europese insecten, naauwkeurig onderzocht, na 't leeven geschildert, en in print gebragt door Maria Sibilla Merian, ...

Amsterdam, Jean Frederic Bernard, 1730. Title-page in red and black with an engraved title-vignette by B. Picart and 185 engravings of flowers and insects, each printed from a separate plate, including 184 printed on 47 inserted leaves (3 or 4 engravings to one leaf) and one plate printed at the end of the letterpress text, all coloured by a contemporary hand.

2 works in 1 volume. Imperial 2° (ca. 53.5 × 37 cm). Contemporary calf, gold-tooled spine with red morocco spine label with the author's name in gold, red and blue sprinkled edges. Preserved in a modern slipcase. € 180 000

The most important works, in Dutch, of Maria Sibylla Merian, the most famous female artist for natural history in the 17th and 18th centuries, on Surinam and European insects, both coloured by a contemporary hand. Maria Sibylla Merian (1647–1717) was a German-Dutch painter of plants, flowers and insects. She was the first to systematically draw insects together with the plants they eat and she is also known for the fact that she was the first to depict the different stages of the metamorphosis of caterpillars into butterflies.



The present volume includes Merian's famous and seminal work on Surinam insects, first published in 1705 as *Metamorphosis insectorum Surinamensium* in both a Dutch and a Latin edition. In 1699 she went to Surinam to study insects and butterflies, including caterpillars, but an illness forced her to return in 1701. The *Metamorphosis insectorum Surinamensium*, based on the notes and drawings she made there contains beautifully executed full-page plates, showing insects and other animals together with the plants and flowers that they eat, which she studied during her stay in Surinam. It includes caterpillars and butterflies and their metamorphosis, worms, toads, lizards, snakes, spiders, shells and the metamorphosis of tadpoles into frogs. It is her most famous and in many ways most important work because she was the first to show the then unknown metamorphosis of butterflies and beetles from Surinam and because it also showed other animals besides insects and plants, such as iguanas and snakes.

The other work in the present volume, Merian's account of European insects, is as interesting as that on Surinam insects, and similarly shows the insects and butterflies with the many flowers and other plants they eat. Its plates are somewhat smaller, printed 3 or 4 to a leaf. These are the most complete editions of Merian's works on these subjects. Altogether a highly interesting volume, combining Merian's innovative entomological and botanical research with her talent for drawing in two highly informative and beautifully illustrated works.



Binding restored around the spine and at the corners. With some minor occasional spotting or thumbing and some insignificant foxing. Ad 1 with the upper right corner of the frontispiece repaired, some minor off-setting of the colouring of plate 1 to the facing text leaf, a slight vertical crease in the dedication leaf and plate 3, two very small marginal tears repaired in pp. 47–48 and with plate 35 printed upside down. Ad 2 with a small marginal tear in pp. 47–48 (not affecting the text), some minor off-setting of the colouring of plate xcvi to the facing text leaf, some slight creases in the leaf with plates cxiii–cxvi, pp. 85–86 with 2 holes repaired (barely affecting the text). Overall a very good copy of Maria Sibylla Merian's botanical and entomological masterpieces, with all plates coloured by a contemporary hand.

[10], 51, [1 blank] pp.; [4], 84 pp. Ad 1: Dunthorne (in note of the 1719 Latin ed.); BM NH, p. 1290; Horn & Schenkling 14992; Hunt 484; Landwehr, Coloured plates 130; Nissen BBI 1341; STCN 297296914 (6 copies of which 3 complete); cf. Pritzel 6105 (other ed.); not in Stafleu & Cowan. Ad 2: BM NH, p. 1290; Horn & Schenkling 14993; Hunt 483 (in text of the French 1730 ed.); Landwehr, Coloured plates 136; Nissen BBI 1342; STCN 240160576 (8 copies of which 5 complete) cf. Dunthorne 205 (French 1730 ed.); not in Pritzel, not in Stafleu & Cowan.

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*Beautiful first edition of De Groot's miniature Bible summary,  
illustrated with 7 tiny woodcuts*


**30. [MINIATURE BOOK – BIBLE].** Kern des Bybels.

The Hague, Anthoni de Groot and sons, 1750. 128° (or possibly 96°) in 4s (4.5 × 3 × 1 cm). Title-page in red and black with a woodcut title-vignette (an open book on a shell, with decorations), 7 full-page (3.3 × 1.6 cm!) woodcuts depicting important scenes from the Bible (1 as frontispiece and 1 opening each of the 5 “books” and the appendix). Contemporary gold-tooled calf. € 1250

First (and only Dutch) edition (deluxe issue with the title-page and 12 other pages printed in red and black) of De Groot's “thumb Bible”, one of the curious miniature books printed in the Netherlands in the mid-18th century, in a tiny roman type (37 mm/20 lines or 5.5 point), as a curiosity and collector's item or to be used as a Bible in a dollhouse. The text is an abstract or summary of the contents of the Bible in five books and an appendix containing a prayer (incipit: The illustrations and ornamental headpieces, all in miniature, and in the present deluxe issue also the printing in red and black, make the book a show piece for the skill of 18th-century Dutch printing, enhanced here by the contemporary gold-tooled miniature binding. Abkoude records De Groot offering this edition in five kinds of bindings (and unbound) at prices ranging from 4 to 30 stuivers, so he probably commissioned bindings from several binders. The present copy is probably what he calls a “Frans bandje” (9 stuivers). We have not identified the bindery of the present copy, but its three stamps are: a rozette (14 mm), an ornament with a base like a flower bud and a row of 6 dots (decreasing in size) extending from it (12 × 4 mm) and 3 concentric circles (4 mm).

The backstrip is damaged, with the calf split at the front hinge (but the front board is still secured by the sewing supports) and the head and foot chipped, but otherwise in good condition, with the tooling on the spine still clear and the boards in good condition, with only a couple tiny scuff marks and a small faint water stain, and internally good.

80 pp. *Abkoude, Naamregister, app. 2 (1750), p. 85; Adomeit, Thumb bibles C15 (“32mo”); Poortman, Bijbel en prent, I, p. 248 & II, p. 281 (“32mo”); STCN (7 copies); Storm van Leeuwen, Opmerkelijke boekbanden 93 (this ed. in a different binding); Storm van Leeuwen, Dutch decorated bookbinding II, pp. 76–77 & III, items 557–560 on p. 541 (“64mo”; this ed. in a different binding; cf. ); Welsh, Bibliogr. of miniature books, 998; cf. Louis W. Bondy, Miniature books (1981), p. 37 (De Groot's 1750 French ed.); not in Darlow & Moule; for Anthoni de Groot: Joop W. Koopmans, Early modern media and the news in Europe (2018), chapter 7; John A. Lane, Early type specimens in the Plantin-Moretus Museum (2004), pp. 134–135.*

 More on our website





*Most complete set known of the extremely rare series  
of laudatory poems by the first Dutch Renaissance poet*

**31. NOOT, Jan van der.** De poetische werken van mijn Heer vander Noot. Les oeuvres poetiques du Sr. Jan vander Noot.

Antwerp, Daniel Vervliet and Arnout Coninx (shared printing), "1594" [=1588–1595]. Folio. With the general title-page bearing Vervliet's 1594 imprint, the only part-title (for the Inkomste bifolium) bearing s'Conincx's 1594 imprint, 7 small bust portraits, 2 portraits of the author, 10 small rectangular illustrations, 2 medium illustrations and 8 full-page illustrations (on integral leaves), all woodcut, some (and the 2 title-pages) in architectural and/or arabesque woodcut frames. The text is variously set in 1, 2 or 3 columns, sometimes even mixing them on one page, each page in a frame (made partly from rules) and with the running titles in Dutch and French at the foot of the page. An occasional bifolium includes a woodcut decorated initial. The text, in Dutch, French, Spanish, Italian, German, Latin, and Greek, is set in dozens of roman, italic, textura, civilité, fraktur and Greek printing types plus interlaced typographic capitals and arabesque typographic ornaments. Blind-tooled calf (ca. 1725/30?) by the so-called "Minnewit" bindery in Amsterdam, sewn on 6 supports, each board with two double-fillet frames, the inner field sprinkled and the outer field blackened, with a large centrepiece and 2 different corner pieces, the smaller inside and the larger outside each corner of the inner frame, headbands in red and green, red sprinkled edges, plain endpapers.

€ 35 000

The most complete set known of the extremely rare series of laudatory poems – in Dutch, French, Italian, Spanish, German and Latin – written by the Dutch Renaissance poet Jan Baptista van der Noot (1539–post 1595). Van der Noot had each of his poems in the *Poetische werken* printed as a 4-page folio, so a single bifolium per poem (with one exception that required two bifolia). The author himself assembled these in different collections as circumstance, opportunity and his own interest dictated, issuing them with a preliminary bifolium that included a dated title-page and sometimes a second preliminary bifolium. As a result, no two copies are the same. Larger collections, like ours, were most likely compiled for and/or commissioned by very wealthy bibliophiles. They were interested not only in the contents of the poems – which serve primarily to praise them and/or their relatives and prominent acquaintances and at the same time show off the author's stylistic and rhetorical skill – but also in the decorative aspects of the work, which explains the wide variety of highly decorative pages including many woodcut illustrations.



D. Michael Het/roy. Brengel. S. Theologic Licentiatius, Canonicus Antwerpiensis vidit & admist.



The present collection comprises the series of poems printed and published in Antwerp in the years 1588 to 1595 by Daniël Vervliet and Arnout s'Conincx (or Coninx), some bifolia by Vervliet and others by s'Conincx. Gillis van den Rade, also in Antwerp, had published an earlier and completely different series of Van der Noot poems from 1580 to 1587.

Vervliet and s'Conincx produced 61 bifolia for the present series, thoroughly catalogued by Waterschoot (we refer to the bifolia using his code-names), but the author never intended all of them to appear together. They appeared over a period of eight calendar years (1588 to 1595), and during that time Vervliet and s'Conincx printed five different dated general title-pages, three of the five with the date changed during the press run to make title-bifolia for the present and for the coming year. A second bifolium of preliminary matter was printed only once. One poem apparently ran short, for Vervliet and s'Conincx printed it three times, and one poem proved too long for a bifolium, so it appears in a single 4-leaf quire. So, the most extensive set one could have with no duplication would comprise 55 bifolia: the title-bifolium, the second preliminary bifolium and 52 poems on 53 bifolia. No such copy is known and perhaps none ever existed, but the present volume comprises 51 bifolia: the title-bifolium, 2nd preliminary bifolium and 48 poems on 49 bifolia (including the last printings of the title-bifolium and the Weerdt/VVeerdt bifolium (title-bifolium 1593–1594 – ours with the date 1594 – and VVeerdt 1593). So, the set lacks only 4 bifolia with 4 poems. This is the most extensive set known: only two others come close, with 49 (at City Library in Antwerp) and 46 (Royal Library in Brussels) bifolia, and the most extensive sets after those have only 27, 26 and 24 bifolia; one set has only 2 bifolia. Van der Noot's *Poeticsche werken* – whether the Van den Rade or the present Vervliet/s'Conincx series – almost never appear on the market.

Van der Noot, one of the most prominent poets in the Southern Netherlands during the Renaissance, wrote in the style of French poets like De Ronsard and Du Bellay. Even though he was born to a noble Catholic family, he played a leading role in the 1567 Calvinist revolt in Antwerp. This forced him to flee to England, where one year later he published *Het theatre oft toon-neel* – which also appeared in French and English – a collection of short poems: some translations of works by Petrarch, Du Bellay and others and some original poems by Van der Noot himself, all with prose commentaries attacking the Catholic church. Van der Noot's personal motto “*Tempera te tempori*” (adapt yourself to the time) proved to be quite appropriate when he later returned to Antwerp and even, as needs must, returned to the Catholic church. His most notable works, including the *Poeticsche werken*, were published in Antwerp, including: *Cort begryp der XII. boeken Olympiados ...* (1579) and *Lofsang van Braband ...* (1580). He is also credited with introducing the sonnet into Dutch literature, paving the way for the illustrious 17th-century Dutch poets Constantijn Huygens and Jacob Cats.

More information and a full list of the contents of the present copy are available upon request.

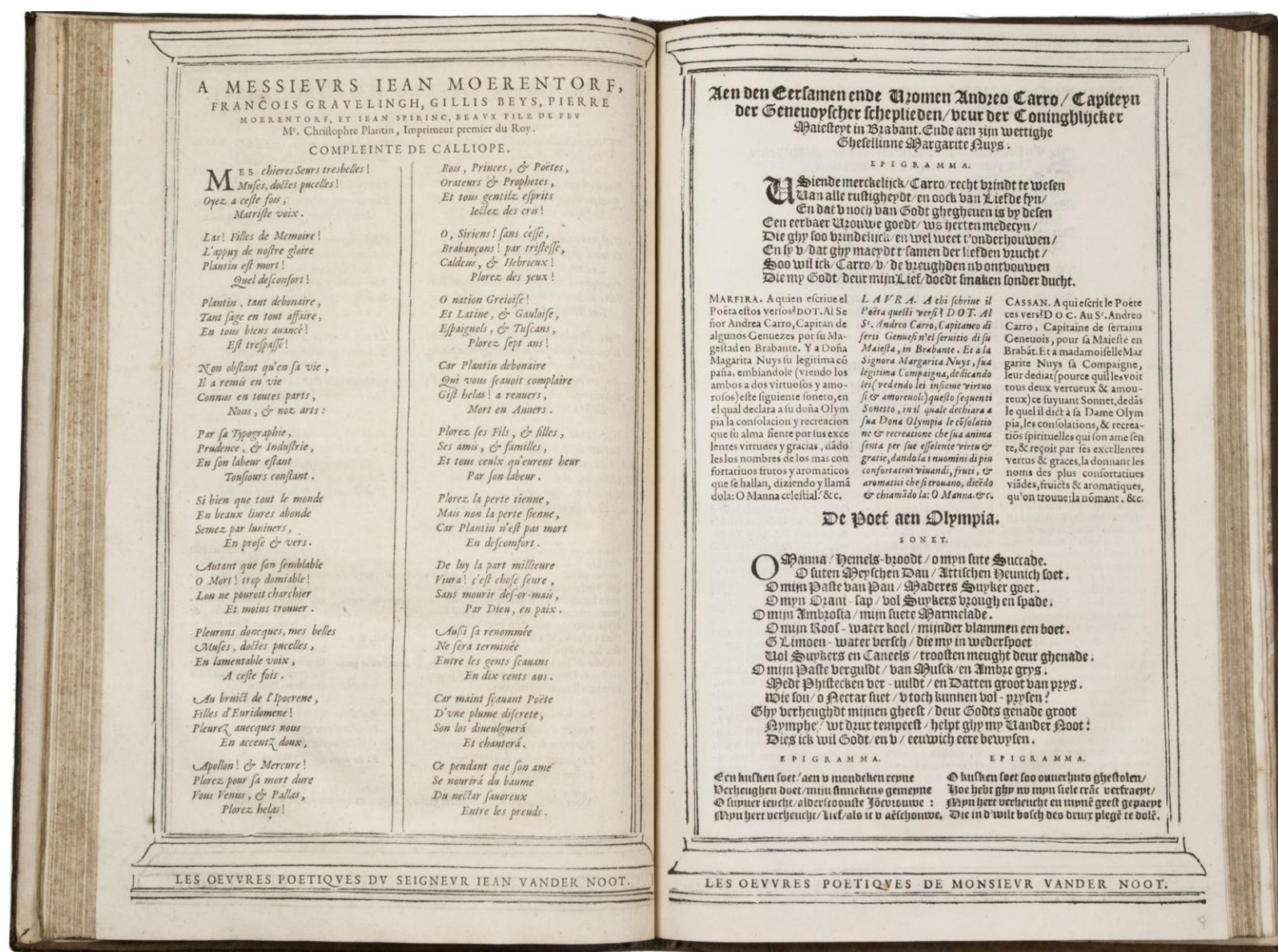






The bifolium Chefs [2] is quired in Chefs [1] to make a quire of 4 as intended, but three other pairs of bifolia have been inappropriately quired: Arnesto in Inkomste, Farneze in Sterckheyt and Euterpe in Langhart. With a small bookplate (ca. 1860/90?) on the front paste-down: "Bibliothèque V[ict]or Quénescourt". With a professionally restored tear in the title-page, and a small stain in 1 leaf, but otherwise internally in very good condition. The binding is rubbed, and the chemicals that the binder used to blacken the spine and outer field of the boards have caused superficial damage, but the binding remains structurally sound and the tooling within the central fields remains clear.

[102] ll. Belg. typ. 4631; Iberian books 19054–19062; Palau 351519; Peeters-Fontainas 842; Pettegree, *French vernacular books*, 50378–50384; STCN 385907680 (1 copy with 17 bifolia (1590), mistakenly(?) described as 8°); STCV 12925589, 12925593, 12925600 (3 copies with 3 (1588), 19 (1592) & 4 (1594) bifolia); USTC 79811, 79816, 80797–80799, 80880, 83007, 349442–349444, 349930, 350699, 440595, 443357 (several of the "24" copies listed are multiple entries for the same copies, 3–20 or 21 bifolia, in spite of erroneous records of "182" leaves); W. Waterschoot, ed., *De "Poetische werken" van Jonker Jan van der Noot. I. Analitische bibliografie*, PW 1588–1595 on pp. 64–170 (21 copies with 2–49 bifolia); WorldCat 68782943, 902545995, 1153618208, & possibly others (at least 5 copies); for the author: Vermeylen, *Leven en werken van Jonker Jan van der Noot* (1899). More on our website





## *Rare and beautiful study of tattooing, ethnography and decorative carving in the South Pacific*

**32. NOURY, Charles-Gaëtan.** Album Polynésien de M. C. Noury, Capitaine de Vaisseau.

Nantes, Olivier Merson, 1861. Folio. With a lithographed title-page, a lithographed table of contents with brief descriptions of the 15 lithographed plates that follow (7 hand-coloured and 8 tinted or double-tinted), by B. de Girardot, Bourgerel and Alfred Clericeau. Preserved in a modern red morocco case made for this work, title in gold on spine. € 25 000

Exceptionally uncommon and most beautiful work on tattooing, ethnography and decorative carving in the Marquesas; “d’un grand intérêt ethnographique” (O’Reilly), this is a remarkable collection of images of actual objects and original personal observation made during the early period of French influence in Nuku Hiva. The quality of the illustrated plates is outstanding, and the delicate lithography is a marvellous medium for conveying the immediacy of the original sketches; this very rare work is an important record of French Polynesia in the South Pacific, and is almost unknown on the market.

Charles-Gaëtan Noury (1809–1869) was a French naval officer born in Nantes (he was also titled: his father Gabriel Noury was the first Baron Noury). He was promoted capitaine de corvette and second-in-command of the *Sirène* in 1846, bound for the Pacific. The ship arrived at Papeete in May 1847 where captain Lavaud took over the shore command, leaving Noury in command of the *Sirène*. Shortly after that Noury served for a year as the commandant of Nuku Hiva, the main French settlement in the Marquesas, where he became a student of local customs, researching especially tattooing, cannibalism, and language and evidently a keen collector.

The illustrations in the work show an extraordinary array of Marquesan artefacts, including native surgical instruments, instruments for making tapa, a coconut shell fashioned into a cover for the wound left by the practice of trepanning (perforation of the cranium as a medical treatment), designs carved into whale teeth, idols (including one meant to be suspended from canoe prows), as well as ornaments, pipes, jewellery including necklaces and bracelets, puzzles, hooks, decorative clubs, a “war conch” and other sculptures. The most beautiful of the images is that of the tattooed hand which depicts the famous tattoos of Queen Vaekehu (1823–1901).

Material relating to the earliest phase of French settlement in Nuku Hiva is extremely scarce. Only three other copies of Noury’s work have been located internationally: Koninklijk Bibliotheek (Netherlands), Mitchell Library (Sydney), and the Turnbull Library (Wellington, New Zealand); the Mitchell copy was acquired by David Scott Mitchell personally. We know of one other copy privately owned in Europe. With a few spots throughout, plate 13 slightly browned, but overall in very good condition.

[17] ll. O’Reilly-Reitman, 5289a; cf. Anna Andruszkiewicz, “Auguste Théodore, baron de Girardot (1815–1883), antiquaire de province. Sa collection et ses publications”, *Art et histoire de l’art*, 2014. [More on our website](#)





Pl. I.

Album Tahitien de M<sup>r</sup> le Cap<sup>te</sup> de V<sup>an</sup> Moury.



B. de Girardot lith.

Lith. O. Merson



## First edition of two of the most important works on twilight and optics

33. NUNES, Pedro. De crepusculis liber unus, nu[n]c rece[n]s & natus et editus.

Including: [Abu 'Abd Allah Muhammad ibn MU'ADH] (mis-attributed to Ibn AL-HAYTHAM). De causis crepusculorum liber unus, à Gerardo Cremonensi iam olim Latinita te donatus, nunc vero omniu[m] primum in lucem editus.

(Colophon: Lisbon, Ludovicus Rodericus, January 1542). 4°. With woodcut architectural title-page with an arch containing putti and mythological figures (including 2 winged female fauns holding drapery, with the Royal Portuguese coat of arms at the foot and an armillary sphere at the head, 40 woodcut diagrams concerning astronomy, spherical geometry, optics and geodesy in the text, Rodericus's spectacular full-page emblematic woodcut device (a dragon with the motto "salus vitae" on a banderole), numerous woodcut initials (several series), and a vine-leaf ornament (a variant of Vervliet 94?). Set mostly in the first successful italic type to have sloped capitals, cut by Peter Schoeffer the younger, but with extensive passages in roman. Bound in a period-style Italian calf binding, gold-tooled spine, each board with a blind-tooled frame and a gold-tooled centrepiece, with "Petri Nonii" on the front and "MDXLII" on the back. € 75 000



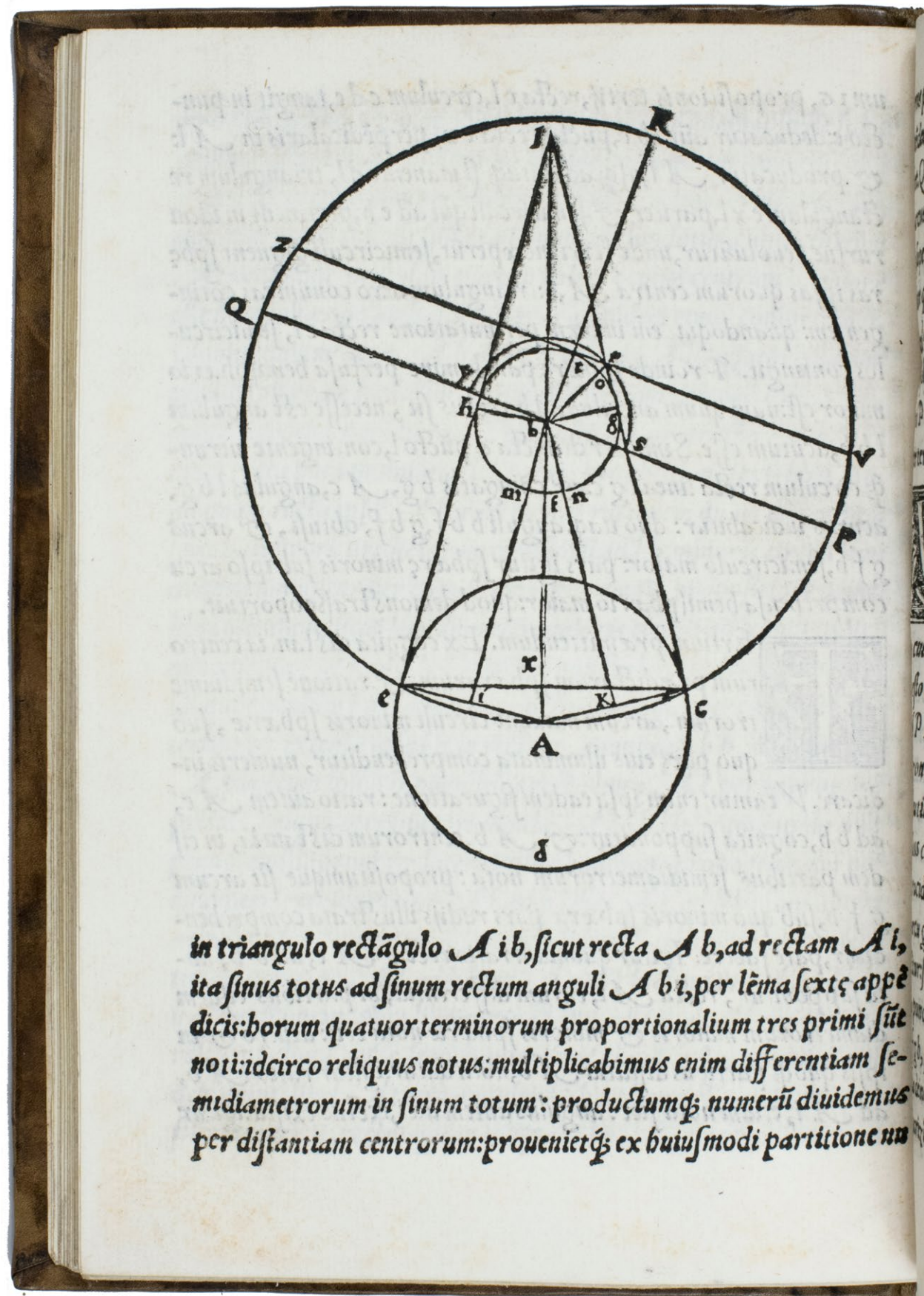
First edition of two of the most important and rarest scientific works on twilight and optics. The first is a work from Portuguese soil, written by the greatest Portuguese mathematician Pedro Nunez (1492–1577), who served as royal cosmographer at the court of João III. His *De crepusculis* discusses new solutions for problems concerning twilight (for example the shortest twilight) and the refraction of light, and announces his new instrument for measuring exceedingly small angles, now called a "nonius".

The title-page attributes the second work, *De causis crepusculorum*, to "Allaken", meaning the greatest Islamic physicist Ibn Al-Haytham (965–1039), living in the Arabian Peninsula, whose seminal work in optics broke with ancient Greek theories. In fact, it is now attributed to the great 11th-century Andalusian mathematician, father of spherical trigonometry and astronomer Abu 'Abd Allah Muhammad ibn Mu'adh, described by Averroës as "advanced and high-ranking" (Sabra, p. 85), though we know very little about him. His work discusses the density of the atmosphere and establishes a relationship between atmospheric pressure and altitude. It also notes that twilight only ceases or begins when the sun reaches 19 degrees below the horizon. It was translated from Arabic into Latin by Gherardo da Cremona (1114–1187), who brought Arabic science to the West. As an artifact it shows the significant and crucial contributions Islamic civilisation made to the accumulation of scientific knowledge in the pre-modern age, the golden age of Arabic science, though the Latin translations in this field only provide "a dim reflection of the true splendour of achievements" (Gerli, p. 804).

With an owner's inscription at the head of the title-page and a handwritten imprint on the title-page in the same hand, three faint library stamps (two from a library in Douai) and with traces of a bookplate removed from the front paste-down. Binding very slightly worn around the spine, some small stains on the endpapers, but otherwise a beautiful copy in very good condition.

[73], [1 blank] ll. Adams N375; DSB X, pp. 160–161; Honeyman 2353; Houzeau-Lancaster 1188 & 2473; King Manuel 48; Palau 196748; Poggendorff II, col. 305; Sabra, "The authorship of the Liber de crepusculis", in: *Isis*, 58 (1967), pp. 77–85; Stilwell 781 & 863; USTC 344785; cf. Carmody, *Arabic astronomical and astrological sciences in Latin translation*; Gerli, *Medieval Iberia* (2003), p. 804; not in Vagnetti. 📖 More on our website





in triangulo rectāgulo  $Aib$ , sicut recta  $Ab$ , ad rectam  $AI$ ,  
 ita sinus totus ad sinum rectum anguli  $A bi$ , per lēma sextę appē  
 dicis: horum quatuor terminorum proportionalium tres primi sūt  
 noti: idcirco reliquus notus: multiplicabimus enim differentiam se-  
 midiametrorum in sinum totum: productumq; numerū diuidemus  
 per distantiam centrorum: prouenietq; ex huiusmodi partitione nu





*Manuscript log of a voyage from Suez through the Red and Arabian Seas  
to Bombay, Karachi and Colombo, with 8 excellent nautical charts and 5 beautiful sketches,  
including one of the city of Muscat*

34. [OMAN NAVIGATION LOGBOOK]. MCKINNEL, Thomas, assistant master. Log of the proceedings. HMS "Cyclops". W. J. S. Pullen Esq. Captain. Commencing Monday 7th February 1859, ending Wednesday 22nd of May, 1861. Kept by Thos. McKinnell, Mast. Asst. HMS Cyclops: Oman, Khuriya Muriya Islands, Yemen, Egypt, Red Sea, Arabian Sea, Pakistan, Sri Lanka and other places, 1857-1861. Folio (20 x 31.5 cm). Over 360 pp. of manuscript entries, written with brown ink in a legible hand on watermarked laid paper with a blue cast. With 8 pen and ink nautical charts and 5 sketches of coastal sites, including the city of Muscat (8 on the logbook pages and 5 on separate thick album leaves). Contemporary brown cloth over boards, rebacked in period-style black calf with the spine lettered in gold: "Log H.M.S. Cyclops".

€ 45 000

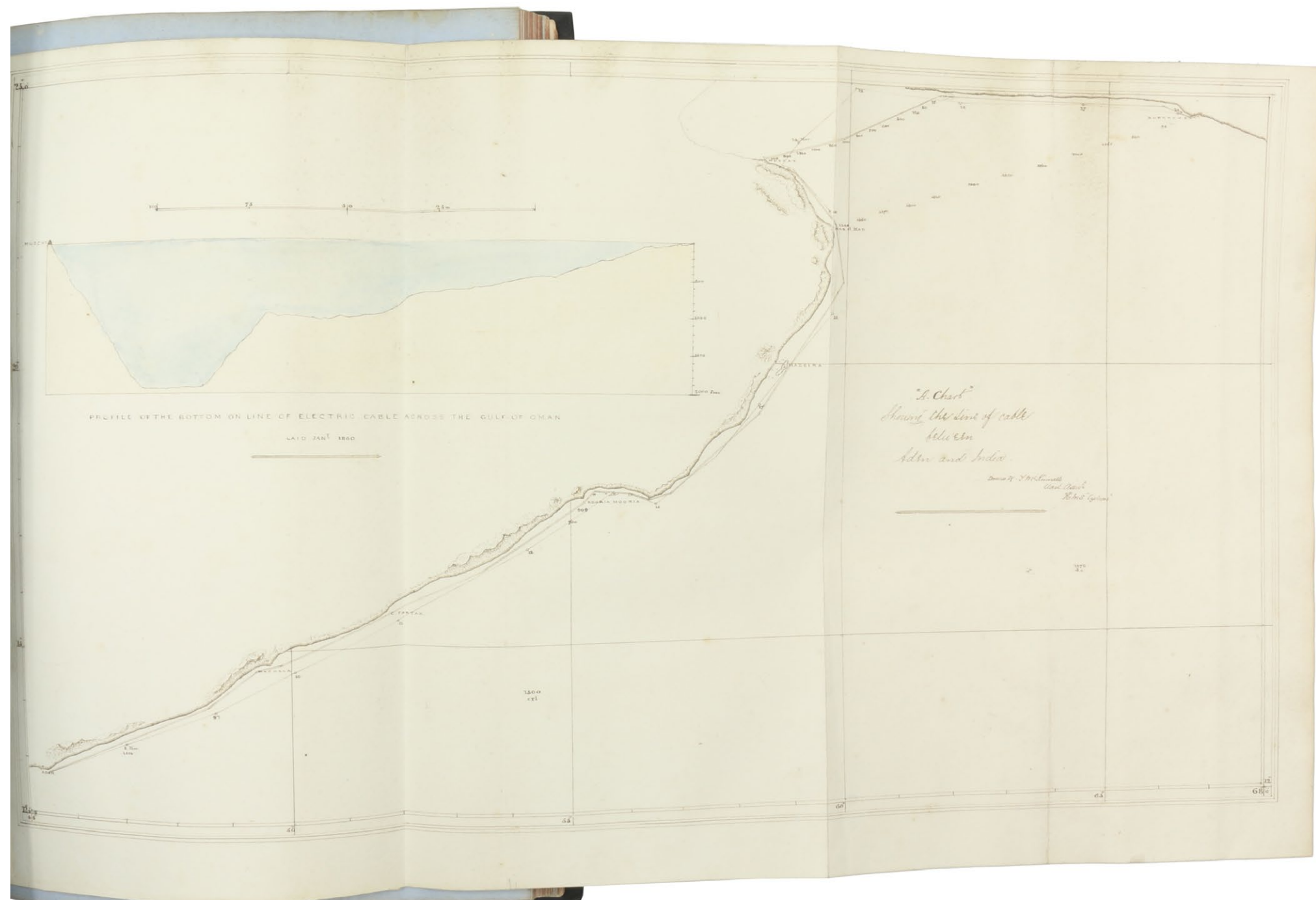


Historically significant manuscript logbook, containing a detailed record of the first attempt to lay a submarine telegraph cable to connect London with British India. The expedition took place from May 1859 (the Red Sea leg from Suez to Aden) to February 1860 (from Aden to the Khuriya-Muriya Islands, Muscat and Karachi). The two specially designed cable ships, the “Imperador” and “Imperatrix”, were supported by HMS “Cyclops”, which surveyed the coastlines and reported on the depth and structure of the ocean floor.

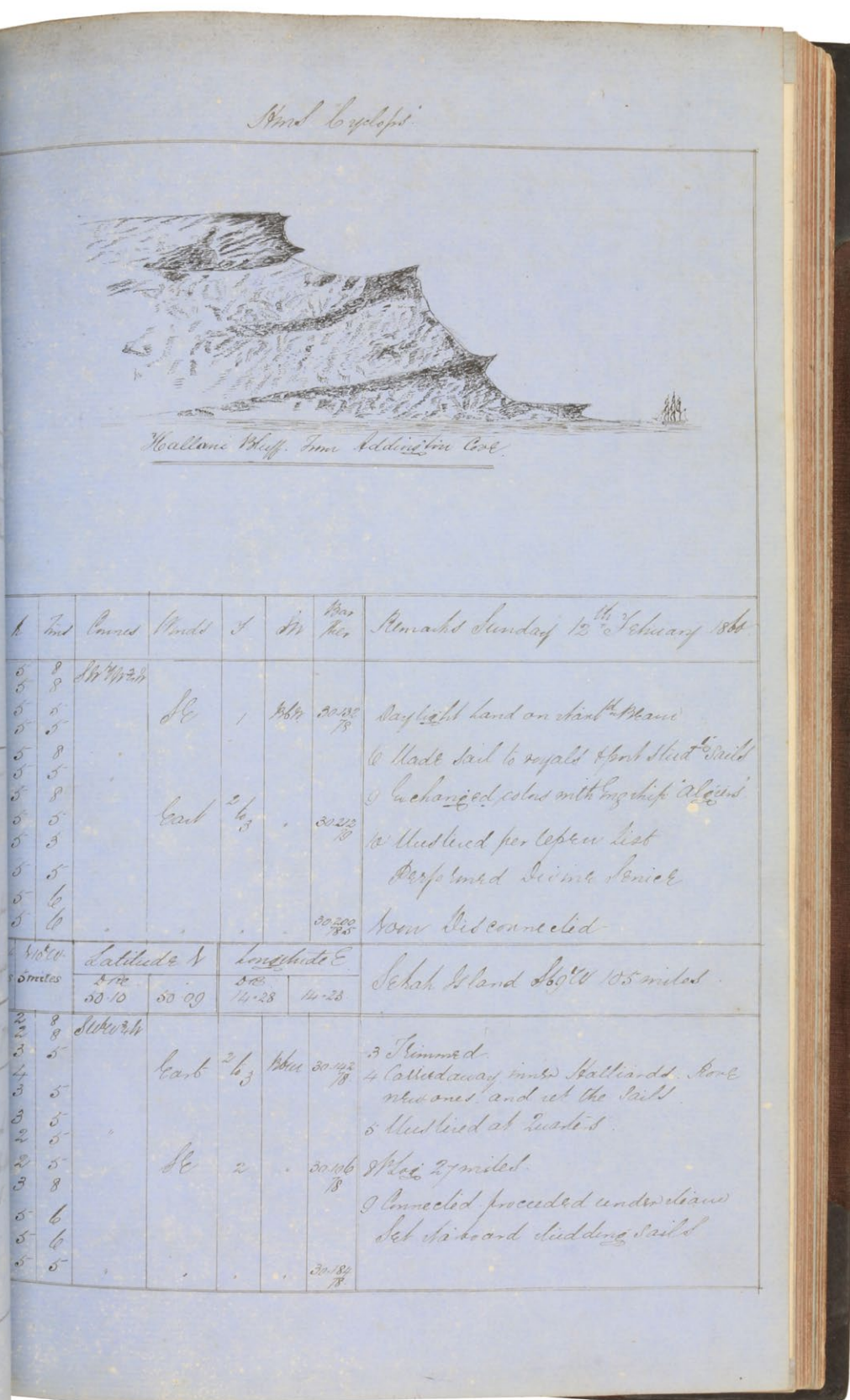
The entries from February 1859 to May 1860, documenting the ship’s Red Sea and Arabian Sea mission, span over 200 pages. We first find the “Cyclops” near Cape Ras al Hadd on the eastern coast of Oman, at the entrance to the Gulf of Oman: “Cape Ras al Hadd ... terminates in a low sandy spit at the head of which is a village and mud fort. There is an inlet about 4 miles to the northward of the cape, but inaccessible to large vessels. There is a heavy surf on the beach during northerly winds”

(9 February 1859). The ship then plied in the Red and Arabian Seas between Egypt, Yemen and Oman, eventually finishing in Bombay.

During its expedition, the “Cyclops” visited and moored in Quseer and Zabardag Island (Egypt), Suakin (Sudan), Perim Island (Strait Bab-el-Mandeb, Yemen), the Hanish Islands (Yemen), Palinurus Shoal and Cape Fartak (Yemen), al-Hallaniyah and al-Qibliyah (Khuriya Muriya Islands, Oman), Ras Madrasah and Ras al Hadd (Oman), Charna Island and Karachi (Pakistan). The logbook entries record the soundings and the laying of cable, along with quotidian ship activity. Brief entries touch on the death of crew members; discharging coal; punishing men for wrongdoing; maintenance of the ship; other ships in company; visits on board by local notables, etc.







Six larger entries, occupying up to two pages of text, describe the topography, landmarks, soundings and economy of Karachi, Zabargad Island, and Muscat Cove, this last harbour said to be “formed by Muscat Island on the east and Ras Muscat on the West, it is one mile deep by half a mile wide with 12 f[atho]ms at entrance, decreasing to 3 fathoms ahead of the town. It is defended by two ... batteries on the island, one on the height to the seat of town and two on Ras Muscat. They are all in a stay [! (or: state?)] of decay. The entrance to the cove is difficult to make out when coming from the eastward ... The exports of Muscat are wheat, dried fish, dates and cattle, the imports being European and Indian manufactured goods, sugar, etc. The revenue is about £100,000. The Imaum’s Palace faces the water, his army generally consists of from 10 to 12,000 men, and the fleet of 2 frigates, 2 corvettes, a transport and brig, the greater part of the Navy having been removed to Zanzibar, the Captains of these vessels being educated at Bombay or Calcutta. Supplies of all kind are cheap and plentiful. Boats may be hired thro’ the medium of the Agent of the Indian Government for the shipment of coals” (26 November 1859).

Illustrated with eight well-executed pen and ink nautical charts, showing the routes of the “Cyclops” in the Red and Arabian Seas, as well as the harbours of Muscat Cove and other places. Five beautiful ink sketches show the city of Muscat, “Hallani Bluff from Addington Cove” (al-Hallaniyah, the largest of the Khuriya Muriya Islands, Oman), Ras Fartak (Yemen), Karachi harbour and Colombo.

The cable, too lightly armoured and laid with too little slack, soon failed: indeed, the 1859 section had already broken down by the time the route was completed in 1860. Messages were passed over individual sections, but the entire cable never worked as a unit. Communication to India would not be established until the 1864 Persian Gulf cable was laid. The captain of the “Cyclops”, the noted British navigator and Arctic explorer William Pullen (1813–87), took part in the unsuccessful 1849 attempt to rescue Sir John Franklin’s disastrous expedition in search of a northwest passage, then in the same year became the first European to sail along the north coast of Alaska in his voyage from the Bering Strait to the Mackenzie River in Canada.

A final part of the log, comprising some additional 150 pp. (May 1860–May 1861), covers the Cyclops’s survey of the southeast coast of Ceylon and her return voyage to England. Overall, an important content-rich source on the early history of the submarine telegraph cable around the Arabian Peninsula to British India.

In good condition.

[ca. 360], [32 blank] pp.  More on our website




## *Probably the first manual for the use of chronometers at sea*

**35. OWEN, William Fitzwilliam (ed.) & Richard OWEN.** Tables of latitudes, and longitudes by chronometer, of places in the Atlantic and Indian Oceans; principally of the west and east coast of Africa, the coasts of Arabia, Madagascar. &c. resulting from the observations of H.M.S. Leven and Barracouta, in the years 1820 to 1826 inclusive, ... To which is prefixed an essay on the management and use of chronometers ... London, George Duckworth and William Ireland, 1827. 4°. Contemporary blue boards for the Danish Navy Library, later backed with cloth.

€ 2500

First edition of an important work in the history of navigation and probably the first manual for the use of the marine chronometer. Richard Owen (1796–1863), an Irish Lieutenant in the royal navy, wrote the account of the chronometer, while the tables are based on observations conducted under the direction of Vice-Admiral William Fitzwilliam Owen (1774–1857). The two men appear not to be related. The places referenced along the Eastern coast of Arabia include Ras Morebat, the Khuriya Muriya Islands, Ras al-Hadd and Muscat. While John Harrison famously demonstrated the accuracy of his chronometer in 1761, making it possible to reliably and precisely determine longitude at sea, it was not acknowledged until 1773. James Cook and William Bligh used Harrison's chronometers on their famous voyages in the 1770s and 1780s, but the chronometer really superseded other methods only when less expensive models appeared in the early 19th century. The present book met the demand for instructions on the use of this new device. With the stamp of the Royal Danish Navy Library on the title-page and several contemporary handwritten corrections in ink. Binding slightly loose, corners bumped. Final 8 pp. of errata printed on paper of lesser quality and therefore slightly browned but otherwise internally fine.

[2], 33, [3], 16, [36], 8 pp WorldCat 4878142.

 More on our website

Names of Places.	Points.	Latitude South.	Longitude East.	In Time.	Varia- tion West.	H. W. in Feet.	Authorities and Remarks.
Angozha Isles Hurd Island.	Centre	16 33,4	39 44,8	2 38 59			Leven and Barracouta.
Michael Reef	Centre	16 31,0	39 49,8	2 39 19			do.
Walker Bank	Centre	16 26,2	39 52,8	2 39 31			do.
Point	Extreme	16 24,6	39 51,3	2 39 26			do.
* Mafamal or Mafamede Id.	Centre	16 20,5	39 58,8	2 39 55			do.
Angozha River	Entrance	16 16,0	39 52,0	2 39 28			do.
Huddart's Shoals	Centre	15 46,7	40 22,8	2 41 31	16,6		do.
Mogincale Shoals	North	15 33,6	40 29,5	2 41 58			do.
	South	15 36,0	40 27,5	2 41 50			do.
Barracouta Point	Extreme	15 30,0	40 31,0	2 42 04			do.
Reef		15 30,0	40 32,8	2 42 11			do.
Bayone Shoal	Centre	15 27,2	40 37,1	2 42 28			do.
Point	Extreme	15 09,7	40 40,0	2 42 40			do.
* Mozambique St. Jago Id.	Centre	15 03,4	40 43,0	2 42 52			do.
* St. George's Id.	Centre	15 02,2	40 43,5	2 42 54			do.
	Fort	15 01,0	40 41,8	2 42 47		4 15 12	do.
Quintangonya	South Point	14 52,5	40 45,6	2 43 02	16,9		do.
Melamo Point	Extreme	14 25,0	40 45,8	2 43 03			do.
Pinda Shoal	East Extreme	14 15,0	40 45,5	2 43 02			do.
Laguna Point	Extreme	14 12,5	40 39,8	2 42 39			do.
Soreessa Point	Extreme	13 32,8	40 31,9	2 42 08			do.
Badgley Point	Extreme	13 22,8	40 31,0	2 42 04			do.

Names of Places.	Points.	Latitude South.	Longitude East.	In Time.	Varia- tion West.	H. W. in Feet.	Authorities and Remarks.
Mannhané or Devil's Point.		12 56,5	40 32,7	2 42 11			Leven and Barracouta.
Pomba	Entrance North Point	12 55,8	40 28,0	2 41 52	14,5		do.
Areemba Point	Extreme	12 38,2	40 34,5	2 42 18			do.
Querimba Islands Foomo I.	North Point	12 31,0	40 34,0	2 42 16		4,30 9	do.
Querimba Island	North Point	12 23,7	40 33,8	2 42 15			do.
.....Ibo	Fort	12 20,0	40 33,0	2 42 12			do.
Matemo Island	East Point	12 13,8	40 34,8	2 42 19			do.
.....Panganè	Point	11 59,5	40 29,8	2 41 59			do.
Mahatoo Island	N. E. Point	11 58,2	40 33,1	2 42 12		4,30 7	do.
Ilha dos Mattoe	Centre	11 48,7	40 33,2	2 42 13			do.
Zanga Island	Centre	11 37,7	40 39,5	2 42 02			do.
Vumba Island	East Point	11 09,3	40 38,2	2 42 33			do.
.....Nondo	Point	11 00,5	40 30,0	2 42 00			do.
Tikomadij Island	N. E. Point	10 46,0	40 35,7	2 42 23			do.
Delgado Cape	Extreme	10 41,2	40 34,5	2 42 28		4,30 9	do.
Roochamba Point	Extreme	10 13,5	40 09,0	2 40 36			do.
Monghow River	East Point	10 07,7	39 56,8	2 39 47			do.
.....Mushroom Rock		10 07,3	39 56,3	2 39 45			do.
Lindy River	Fort	9 59,5	39 40,0	2 38 40	16,0 4,15 12		do.
Masonga River		9 45,0	39 41,8	2 38 47			do.
Kisoochara River	North Point	9 26,0	39 33,7	2 38 15			do.
* Keelwa	Songa Manara or Pagoda Point	9 01,7	39 32,2	2 38 09			do.



*First edition of a famous account of all religions of the world and their customs,  
richly illustrated with 224 plates*

**36. PICART, Bernard (Abraham MOUBACH, translator).** Naaukeurige beschryving der uitwendige godtsdienst-plichten, kerk-zeden en gewoontens van alle volkeren der waereldt; in een historisch verhaal, met eenige naaukeurige verhandelingen ontvouwen, door verscheiden aanmerkingen opgeheldert en in kunstige tafereelen afgemaalt.

The Hague, Rutger Christoffel Alberts (vols. 1–3) and Isaac van der Kloot (vols. 3–4); Amsterdam, Hermannus Uytwerf; Rotterdam, Jan Daniel Beman, 1727–1738. 6 volumes (vols. 3, 4 & 6 in 2 parts each) bound as 3. Folio. With an engraved frontispiece, 8 title-pages (6 in red and black, each with one of 3 different engraved vignettes) plus 3 part-titles (with a woodcut decoration), 224 full-page engraved plates, including folding and double-page plates, an engraving on the dedication leaf in vol. 1 and a few engravings in the text. Uniformly contemporary mottled calf.

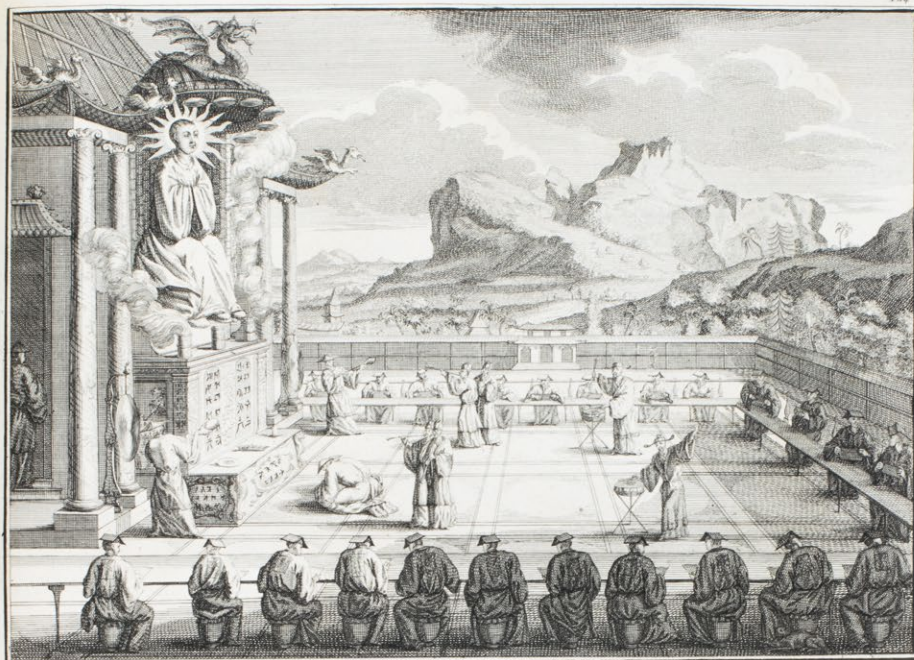
**SOLD**

First Dutch edition of Picart's famous and richly illustrated work on religious customs, ceremonies and costumes from all over the world. With its six volumes, it is the most sumptuous publication ever on the religions of the world, richly and beautifully illustrated with large (and sometimes double-page or even folding) engraved plates by the French engraver Bernard Picart (1673–1733), who lived in Amsterdam from 1708. The text was compiled from a wide range of sources (including R. Simon, J. Abbadie, Dupin, Thiers, P. le Brun, Boulainvilliers and Reland) and edited by the Amsterdam publisher Jean Frederic Bernard for a French edition titled *Ceremonies et coutumes religieuses de tous le peuples du monde*, first published in 1723. It was translated into Dutch for the present edition by Abraham Moubach.

The first two volumes discuss the religion of the Jews and Roman Catholics, including a double-page engraving of the interior of the Portuguese synagoge in Amsterdam. The third and fourth volume deal with the religions of the "heathens" in the Americas (including Mexico), India, Ceylon, the Brahmans in India, China, Japan, Africa and the Persians in Iran. The fifth volume concerns the Greek orthodox church and the several groups of Protestants.







IDOLE XEKIA.



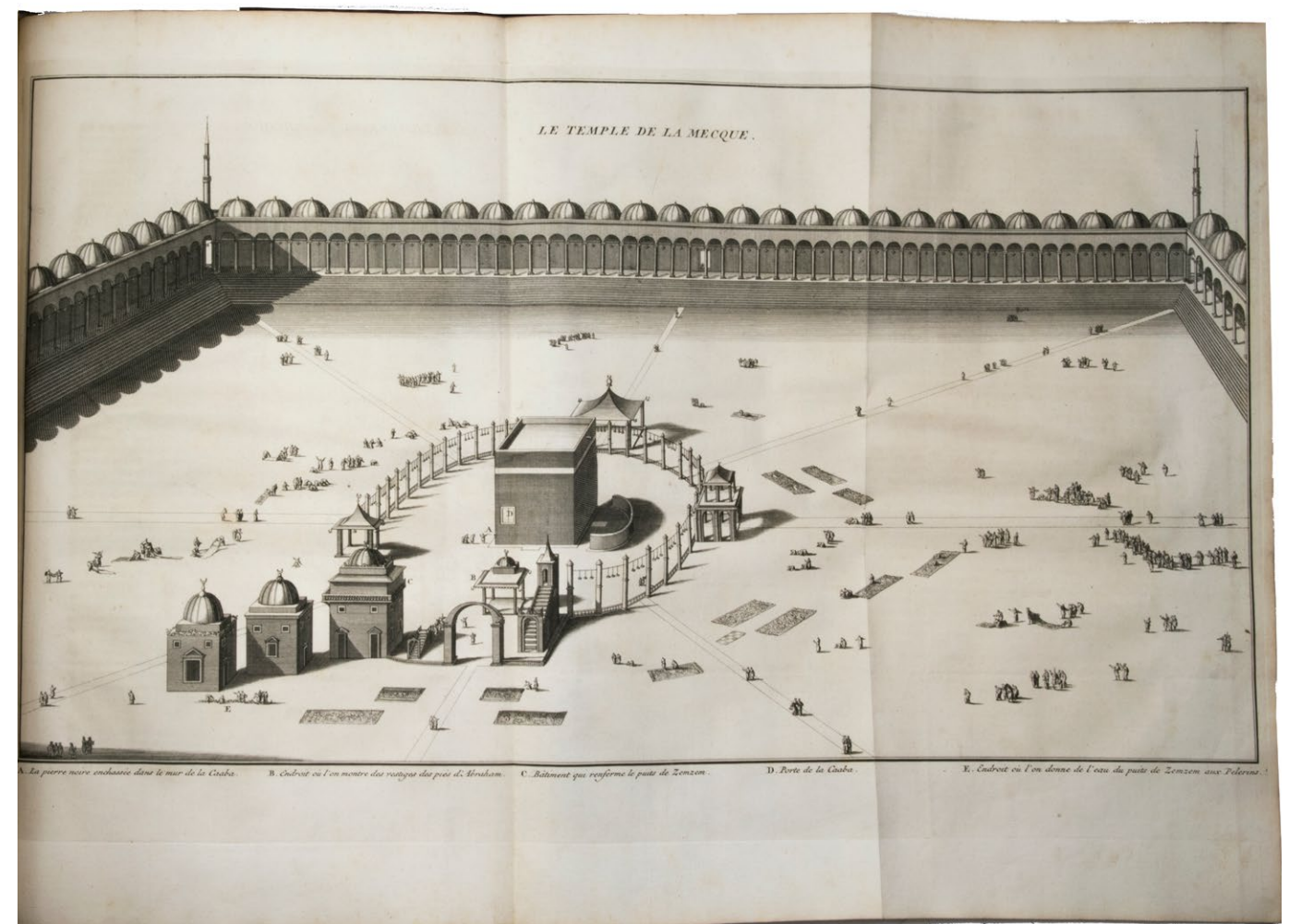
Autre representation de XEKIA.

The last volume describes the Anglicans and smaller groups such as Quakers, Mennonites, Adamites, Freemasons and finally Islam.

With the gothic revival armorial bookplate of "A.C. de Novavilla", meaning the Amsterdam brewer and painter Abraham Cornelis de Neufville (1844–1879) on the front paste-down of each volume as bound (the A looks much like the H, causing some confusion). Bindings all slightly worn around the spine and edges, heads and feet of the spine slightly damaged but repaired, hinges reinforced, boards a little scuffed and at some places repaired, plate 185 misbound after p. 340 instead of p. 367 in vol. 6. Overall however in very good condition and complete with all the 224 plates the indexes call for.

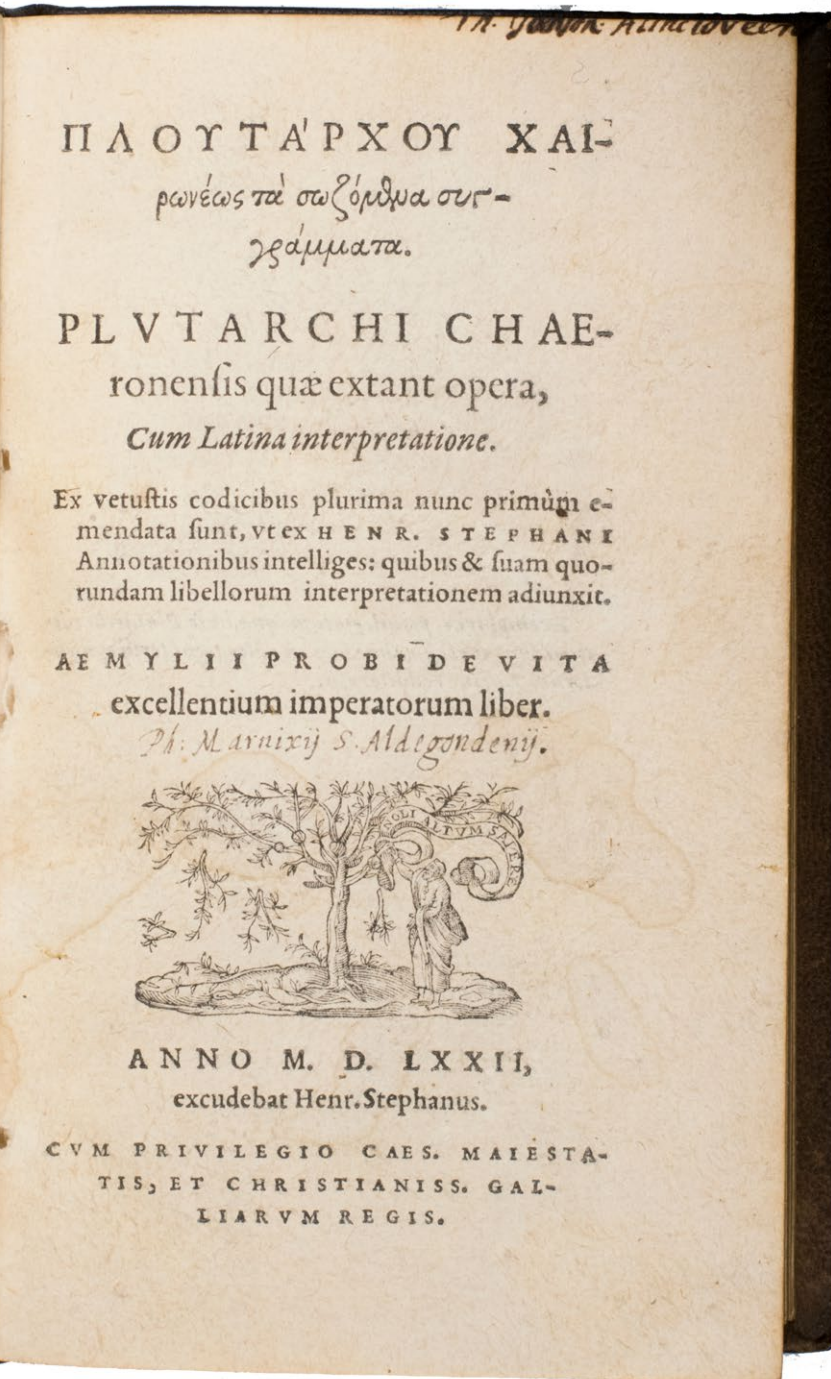
Vols. 1–2: [30], 104, [2], 105–272, [2], 273–326, [2], 327–332, [2], 333–336, [2], 337–387, [4], [1 blank]; 324, [18] pp. Vols. 3–4: [8], 138, [2], 139–187, [5]; 229, [7]; [2 blank], 6, [2], 7–96, [2], 97–424, [31], [1 blank] pp. Vols. 5–6: [8], 368; [8], *Alt-Japan-Katalog* 1149; cf. *Cordier, Japonica*, col. 435; *Lipperheide* 1808; *Sabin* 62600 (all French ed.).

🔗 More on our website





*First and bilingual edition of Plutarch's collected works,  
including the "frequently wanting" appendix volume,  
with the owner's inscriptions and marginal annotations  
of Philips of Marnix of Saint-Aldegonde*



37. [PLUTARCH]. [In Greek:] Ploutarchou Chaironeos ta sozomena syngrammata. [and Latin:] Plutarchi Chaeronensis quae extant opera, cum Latina interpretatione. ...

[Geneva], Henri II Estienne, 1572. 2 works in 3 parts, in 13 volumes. 8°. Both in Latin and Greek, making 12 volumes and a 13th appendix volume. Uniformly bound in 18th-century(?) gold-tooled brown morocco with richly decorated spines, gilt edges. € 55 000

A complete set of the first bilingual edition of the collected works of Plutarch, being a text-critical edition in Greek and its Latin translation, printed and edited by Henri II Estienne, including the appendix volume often lacking. As often stated in the literature, "complete sets are extremely uncommon" (Brunet), because "one often sees the various parts offered for sale separately" (Schreiber). Our well-preserved set also contains the "least common" (Schreiber) and "frequently wanting" (Dibdin) final volume (the appendix), containing Acciaiuoli's comparison of the lives of Hannibal and Scipio (pp. 1–84), the *Lives* of Cornelius Nepos (pp. 85–177), the *Agricola* of Tacitus (pp. 178–203), the *Annotationes* on the *Vitae* by Xylander and Cruser (pp. 205–389), the *Annotationes* on the Henri Estienne's *Vitae* (pp. 390–466) and the errata (p. 467). As Dibdin says, the appendix is "absolutely necessary to make the set complete". Schreiber notes that some copies have an additional unnumbered 66 leaves (supplementing the appendix), namely an *Index rerum et verborum*, present here in the third volume of the Latin *Moralia*.

Thanks to Rudolf de Smet, professor emeritus at the VU Brussel and also responsible for the five-volume work *Marnix epistulae*, we know for sure that these copies derive from the library of Philips of Marnix, Lord of Saint-Aldegonde (1540–1598), advisor to William of Orange (1533–1584) and the probable author of the Dutch national anthem (the *Wilhelmus*). His owner's inscription appears three times, namely on the title-pages of the first volume of the Greek *Moralia* and the second and third volume of the Greek *Vitae*. These volumes also contain marginal annotations written by Marnix himself, both the Greek and Latin ones. Especially the way he wrote some Greek letter forms can be seen as a "fingerprint" for Marnix.

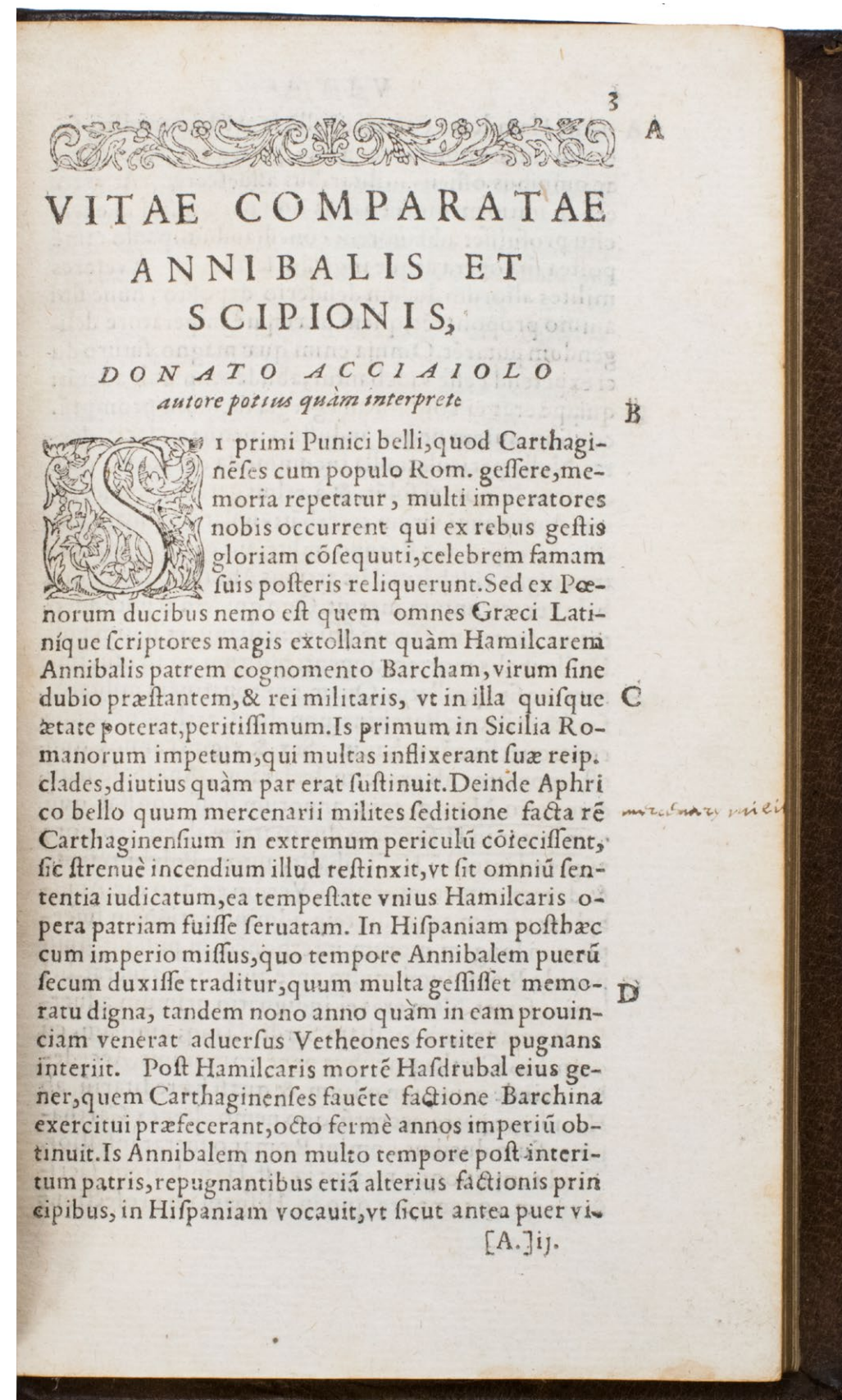


We also know for sure that Marnix obtained the six Greek volumes of the *Opera*, because they are mentioned in the auction catalogue of his library, which was sold in 1599, the first book auction held in the Netherlands. We may assume that he also obtained the Latin translations, because he evidently wrote the marginalia in these volumes. De Smet also mentions, Marnix mentioned Plutarch a lot in the letters he wrote to his friends. Books from the library of Marnix of Saint-Aldegonde rarely appear on the market: in fifty years we have seen none, whether in auctions or in the trade.

Also with the owner's inscription of the Dutch physician Theodorus Janssonius van Almeloveen (1657–1712) on the title-page of the first Greek volume of the *Moralia*, and with some annotations on the first free endleaf of this volume, noting that the set (all 13 volumes) was sold at the auction of the library of famous book collector and English physician Anthony Askew (1722–1774) and for 77 Dutch guilders in the auction of the library of the Italian-Dutch tobacco magnate and book collector Pietro Antonio Bolongaro Crevenna (1736–1792), the last being one of the most important book auctions of the 18th century.

An attractively bound complete set of the first edition of Plutarch's collected works, including the rare appendix volume, is in very good condition and has a very important provenance.

For more information on the ownership of Philips of Marnix of Saint-Aldegonde and the research of Rudolf de Smet on the marginal annotations of the present volumes, please send us an inquiry. Adams P1607; Brunet IV, 733; *Catalogue des livres de la bibliothèque de M. Pierre-Antoine Bolongaro-Crevenna II* (1789), 6719 (this copy); *Catalogue of the library of Philips van Marnix van Sint-Aldegonde*, Leiden auction cat., Christophorus Guyot, 6 July 1599, E2v (the 6 Greek vols. only: this copy); Dibdin II, pp. 336–337; Gilmont, Genève, Lausanne et Neuchâtel 2436; Schreiber, *The Estiennes* 179; USTC 450618. [More on our website](#)





*Fine impression of one of Rembrandt's most famous etchings*


**38. REMBRANDT van Rijn.** [Abraham's sacrifice].

[Amsterdam], Rembrandt, 1655. 4° leaf (16.5 × 14 cm). Etching and drypoint on European laid paper (plate size 15.7 × 13.2 cm). Mounted with 2 hinges on a piece of thick cardboard. € 75 000



A fine impression of one of Rembrandt's most famous prints, "Abraham's sacrifice", illustrating Genesis 22: 10–12, where Abraham, after god ordered him to sacrifice his only son Isaac, raises his knife to do so but is stayed by an angel who reveals that it was only a test of his obedience to god. In the Bible, the angel merely speaks to Abraham, but Rembrandt made the scene much more intimate, with the angel reaching around Abraham from behind almost in an embrace, holding his left arm (with the knife), just above the elbow and his right arm (holding Isaac's head) near the wrist. The Dutch States Bible of 1637 does place the angel behind Abraham, but still only speaking to him. Rembrandt made the etching in 1655 and no variant states are known. It differs greatly from his 1635 painting of the same subject, where the figures are not so closely united and neither Abraham nor the angel expresses such tenderness. The present example of the etching retains the finest lines very clearly (for example, in the background along the edge of the angel's left wing, between the highest point of the wing and the top of Abraham's head) and shows considerable burr, giving the scene a powerful richness and contrast.

The etching has two collectors' stamps on the back: those of Count Johann Nepomuk Ernst Harrach (1756–1829) and Senator Johann Karl Brönner (1738–1812). The etching came into the hands of the Dutch Dreesmann family (art collectors and founders in 1887 of the Vroom & Dreesmann department stores) who gave it to the Van Ravesteijn family before 1982 for services rendered. With minor foxing, but otherwise in fine condition. A fine example of one of Rembrandt's most famous etchings.

*Hind 283; Laurentius, Rembrandt's etchings 19; New Hollstein, Rembrandt 287; Perlove & Silver, Rembrandt's faith, pp. 86–92; White & Boon, B35.*  More on our website



*One of the few known copies of one of the most remarkable ichthyological works ever, containing 100 extraordinary and brightly hand-coloured plates of tropical and fantastic fishes in the Indo-Pacific*



**39. RENARD, Louis.** Poissons ecrevisses et crabes, de diverses couleurs et figures extraordinaires, que l'on trouve autour des Isles Moluques et sur les côtes des Terres Australes.

Amsterdam, Reinier & Josua Ottens, 1754. 2 volumes bound as 1. Folio. Title-page in red and black, a divisional-title for each volume and 100 engraved plates, vividly hand-coloured as published, showing 460 fishes and other marine animals. Contemporary calf, richly-gold tooled spine and boards, green morocco spine label with title in gold, decorated edges, marbled endpapers. Preserved in a professionally made black cloth box. € 150 000

Renard's famous but rare work, noted for the spectacular imagery of colourful but also bizarre tropical fishes, crabs and lobsters from the Indo-Pacific, being the first colour-plated fish book, here in its rare second edition. The book contains 100 plates with 460 originally and extraordinary hand-coloured copper engravings, divided over two volumes with their own half-title (*Histoire naturelle des plus rare curiositez de la mer des Indes*), of 415 fishes, 41 crustaceans, two stick insects, a dugong and even a mermaid, all living in the Indian Ocean between the East Indies. Sometimes the descriptions specifically refer to fishes of some islands in the East Indies, as Ambon, the Moluccas or Buton, but they also contain references to the "fishes of the Antilles, Brazil" (Sabin) and Mauritius. The illustrations in the first volume seems to be quite realistic, in contrast to those in the second volume, which are sometimes quite surreal, which is even more emphasized by the short anecdotal and highly entertaining descriptions.

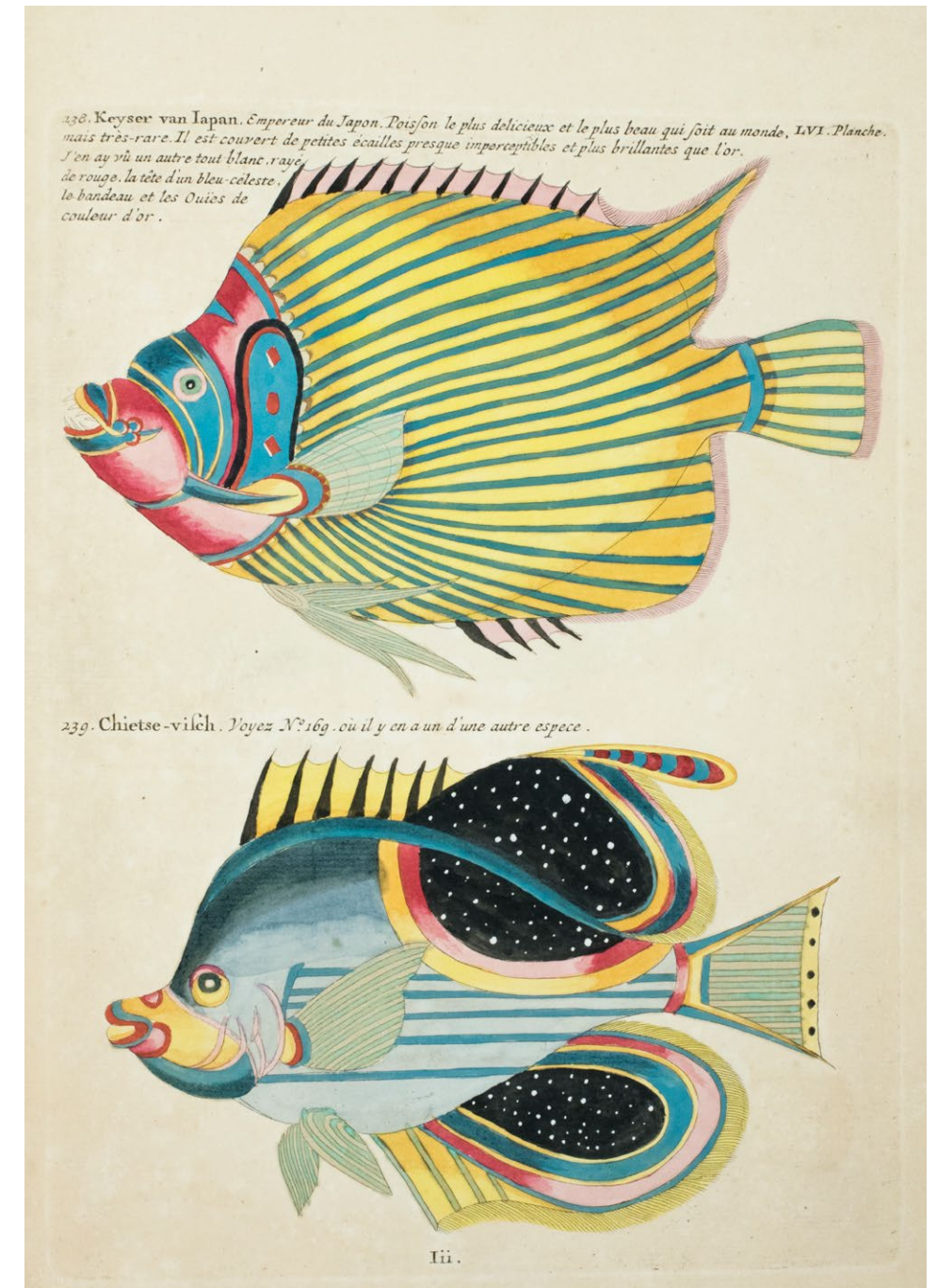
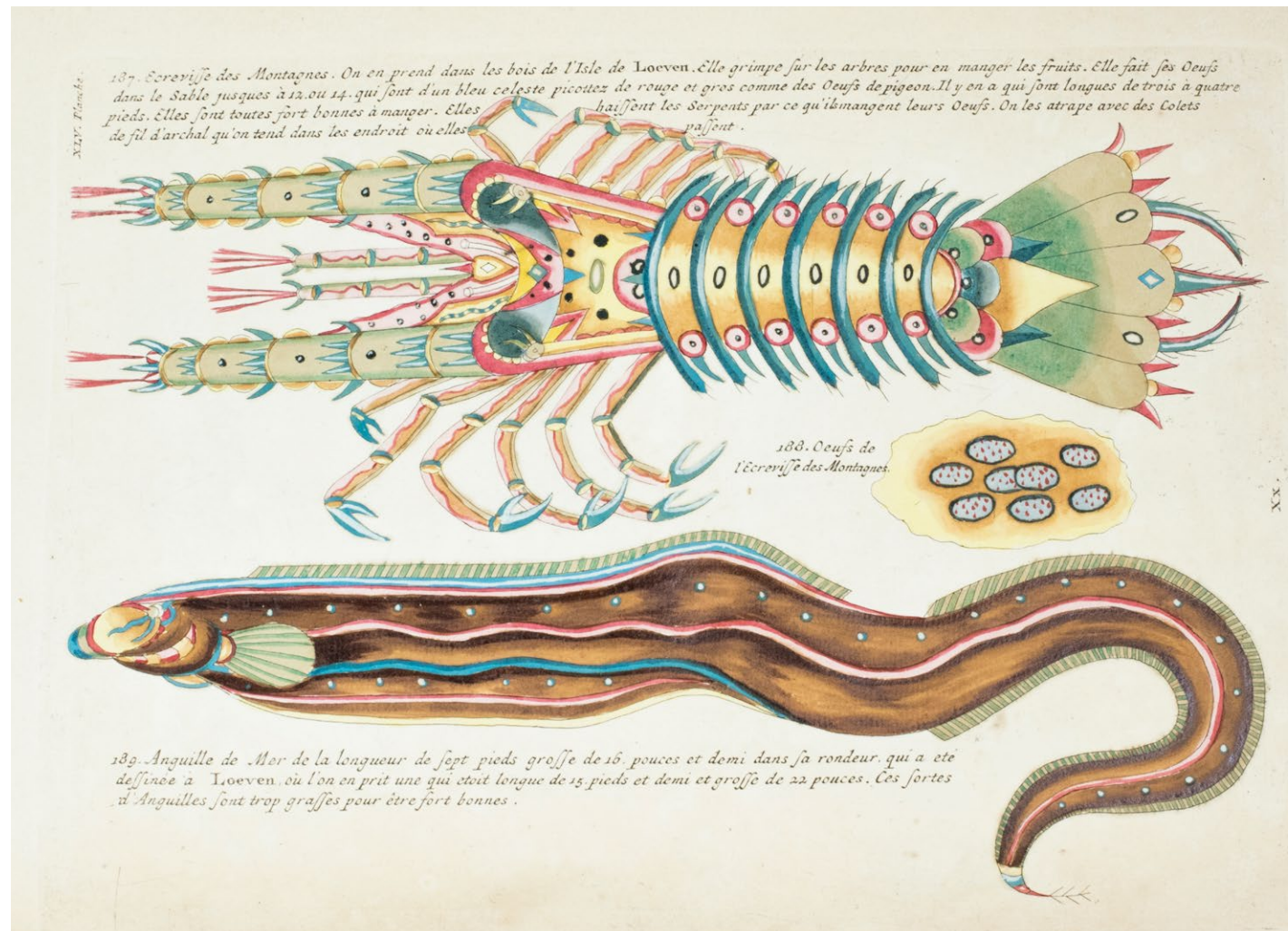
The Amsterdam publisher and bookseller Louis Renard compiled this collection of ichthyological illustrations by copying the sets of drawings which were brought to Amsterdam by Frederik Julius Coyett, the son of the governor and ambassador of Ambon and Banda, Balthasar Coyett. The drawings in the first part were copied after the collection of Balthasar Coyett. The illustrations in the second part were copied by Samuel Fallours, a soldier in the service of the Dutch East India Company who started drawing marine life in the East Indies for the governors, after those in the collection of Andriaen van der Stel, governor of the Moluccas.



The book shows marine life in the East Indies and the Indo-Pacific when Europe knew very little on this subject there. Because of the brilliant colours, fantastic shapes and the described habits of its subjects, the work, however, was often dismissed in its own time as fantasy. Nevertheless Renard's *Poissons ecrevisses et crabes* is nowadays still one of the rarest and most magnificent ichthyological works, being the first colour-plated fish book and a highly interesting scientific effort to represent the Indo-Pacific maritime life, mixed with flights of fantasy.

Spine and joints professionally restored, preliminaries a little foxed, some minor browning (especially in volume 1), but overall in good condition with brightly coloured plates. One of 35 known copies of a rare ichthyological work.

[7] ll., 43 plates; [1] leaf, LVII plates, [4] ll. Landwehr, *Coloured plates* 159; Nissen, *ZBI* 3361; Nissen, *Schone Fischbucher* 103; Sabin 69600; cf. Grace Costantino, "Renard's book of fantastical fish" (2016) on <https://blog.biodiversitylibrary.org>; Julie Gardham, "Louis Renard: Poissons, ecrevisses et crabes" (2002) on [www.gla.ac.uk](http://www.gla.ac.uk); Theodore W. Pietsch, *Fishes, crayfishes, and crabs ...* (1995), pp. 22–26. 📖 More on our website





*Extremely rare complete series of maps, plans and illustrations of the most extensive Dutch historical, geographical and anthropological description of the world*

**40. SALMON, Thomas, Matthias van GOGH, Jan WAGENAAR and others.** Hedendaagsche historie of tegenwoordige staat van alle volkeren.

Amsterdam, Isaak Tirion and his widow, and other places and publishers, 1729–1803. 44 volumes. 8°. With 35 (of 36) engraved allegorical title-pages as published in the 44 volumes and the complete set of 386 engraved maps, plans, views, portraits, tables and other illustrations. Vols. 1–33: contemporary sprinkled calf; vols. 34–37: half calf; vols. 38–41: half calf; vol. 42: contemporary half sprinkled calf; vol. 43: contemporary half calf; vol. 44: contemporary blind-tooled sprinkled calf. All volumes with a black title label. € 22 500

Extremely rare complete set of all 44 volumes (published from 1729 to 1803) of the most extensive Dutch description of the world. The *Tegenwoordige staat*-series is an elaborately illustrated, historical, geographical and anthropological work. Aside from the volumes on the Low Countries and Europe, the series also contains detailed descriptions of most of the rest of the world. The description of Asia includes smaller kingdoms and regions, the many Southeast Asian islands, India, the mighty empires of Japan and China, and in a broader sense central Asia. A separate volume is dedicated to the description of the Middle East, including the Arabian Peninsula and notably a description and illustration of the Kaaba in the holy city of Makkah (Mecca). Other volumes detail and illustrate the (natural) history and other noteworthy information of the Americas, Africa and Europe.

The present series consists of 44 volumes and includes a complete set of 386 maps, plans, views, and other illustrations. The majority of the illustrations were engraved by Jan Caspar Philips (ca. 1690–1775). Most portraits were designed and engraved by Jacob Houbraken (1698–1780), while the maps were based on those of cartographers like Herman Moll (1654?–1732). Most of these maps were specially commissioned by Tirion to be published in the *Tegenwoordige staat* series and Tirion's other topographical works.

The 44 volumes and all maps and illustrations were initially also separately available: customers could decide whether they wanted to include all, some or none of the illustrations to the specific volumes they wanted. Surviving copies of this series thus appear in different states of completeness and most often appear as separate volumes or smaller subsets of volumes on the market. This makes a complete set quite hard to come by, especially one containing all illustrations.





Bindings show slight signs of wear, some hinges are slightly weakened, occasional very slight foxing and water staining throughout the vols. The engraved allegorical title-page of volume 3 is missing, otherwise all other engraved title-pages and the complete set of 386 illustrations are present. Vol 41 has been bound together with a duplicate part of vol. 44. This extensive series is in good condition and it is very rare for a complete set of this work to appear on the market.

*Cordier, Indosinica, coll. 731 (erroneously mentions notes 43 instead of 44 vols.); Cordier, Sinica, coll. 44 (whole series up to 1793, missing lacking 4 vols.); STCN; Sloos, warfare and the age of printing; Tiele, Bibl. 1033 (erroneously mentions notes 43 vols instead of 44 vols. but does lists all 44 separately).* [More on our website](#)



GEZIGT VAN HET GROOT SERRAIL VAN KONSTANTINOPOLLEN.

1. Een gedeelte van Galata.
2. Alai Kiose.
3. Sinan Kiose.
4. Carickana, of de schuile Huizen van den G. H.

5. Acropolis, of de Punt van 't Serrail.
6. Vertrekken voor de Vrouwen van den Gr. Heer.
7. Kamer van den Divan.
8. Vertrekken der Officiers.

9. Ingang van 't Serrail.
10. Tempel van St. Sophia.
11. Princen Eilanden.
12. Fanari Kiose.

13. Calcedonie.
14. Serrail van Scutari.
15. Toren van Leander.
16. Scutari.



# COLLECTANEO PHARMACEUTICO

*Dividido em duas partes,*

Nas quaes se acharão as melhores perguntas, e respostas, e algumas eleicoens de simples, com suas explicaçoens ao texto de Mesue, tiradas dos melhores Autores antigos, e modernos da Arte Pharmaceutica.

OBRA UTILISSIMA

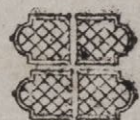
*Para se examinarem os novos professores da mesma Arte.*

Escrita por

ANTONIO MARTINS

*J. Antonio dos*  
*Martins* SODRÉ

Boticario da Provincia da Beira.



*2.ª edic.*

P O R T O:

Na Officina de Antonio Alves Ribeiro Guimaraens;

Anno de M.DCC.LXVIII.

*Com todas as licenças necessarias.*

*Very rare examination book for pharmacology students*

**41. SODRÉ, Antonio Martins (Antonio DOS MÁRTIRES).** Collectaneo pharmaceutico dividido em duas partes, nas quaes se acharão as melhores perguntas, e respostas, e algumas eleicoens de simples, com suas explicaçoens ao texto de Mesue, tiradas dos melhores autores antigos, e modernos da arte pharmaceutica. Obra utilissima para se examinarem os novos professores da mesma arte.

Porto, Antonio Alves Ribeiro Guimaraens, 1768. 8°. Contemporary mottled tanned sheepskin, sewn on 4 supports, gold-tooled spine. € 3500

Very rare second edition of a Portuguese textbook on pharmacology, written as a series of questions and answers to prepare students in medicine for their examinations, first published in Coimbra in 1735. The first part of the book is mainly concerned with general knowledge which the students have to know. The second part of the book consists of questions and answers on the work of the Syrian physician Masawaih al-Mardini (d. 1015) in Bagdad and Cairo, better known in the West as Mesue the younger, the most important author for students of pharmacology. The book ends with explanations of various passages from the work of Mesue, in Latin, since the student would have read him in that language.

With annotations on the second front endleaf and the title-page. Browened throughout, with a water stain on the lower corner of pp. 129–160 and a hole in the second front endleaf.

[32], 188, [4 blank] pp. *Blake*, p. 290; *Porbase* (1 copy); *WorldCat* 77818650 & 14335394 (1 copy).  More on our website

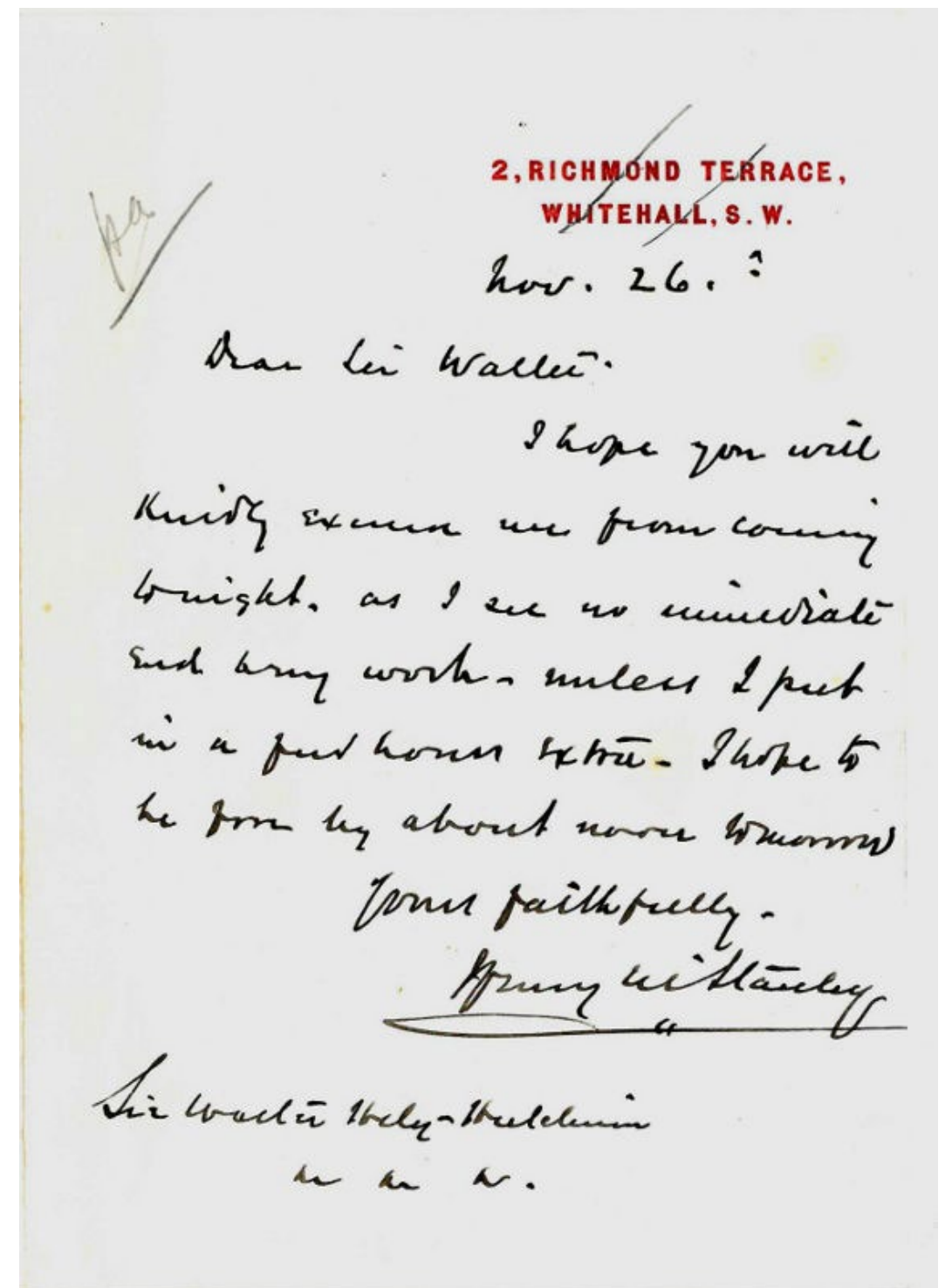


*Autograph letter by the great African explorer*

42. [AUTOGRAPH]. STANLEY, Henry Morton. [Autograph letter, signed].  
[London], 26 November [1900?]. 8°. € 2500

To Sir Walter: "I hope you will kindly excuse me from coming tonight as I see no immediate end to my work – unless I put in a few hours extra. I hope to be free by about noon tomorrow ...". The Anglo-Irish diplomat and colonial administrator Sir Walter Francis Hely-Hutchinson (1849–1913) served as Governor and Commander-in-Chief of Natal and Zululand (1893 to 1901) and as Governor of the Cape Colony (1901 ff.).  
Reverse with traces of mounting.

1, [1 blank] pp.  More on our website





*The retaking of Bahia from the Dutch  
by the Spanish and Portuguese fleet,  
the official and comprehensive account*

RESTAVRACION  
DE LA CIUDAD DEL SALVADOR,  
I BAIA DE TODOS-SANCTOS,  
EN LA PROVINCIA DEL BRASIL.

POR LAS ARMAS DE  
DON PHILIPPE IV. EL GRANDE,  
REI CATHOLICO  
DE LAS ESPAÑAS I INDIAS, &c.

A SV Magestad

Don Thomas Tamaio de Vargas  
su Chronista.



Año

1628.

CON PRIVILEGIO.

En Madrid: Por la VVDA DE ALONSO MARTIN.

43. **TAMAYO DE VARGAS, Tomas.** Restauracion de la ciudad del Salvador i Baía de Todos-Sanctos, en la provincia del Brasil.

Madrid, widow of Alonso Martin, 1628. 4°. With the woodcut coat of arms of King Philip IV of Spain, crowned and with the Order of the Golden Fleece, on the title-page and 2 woodcut decorated initials. Contemporary limp vellum, manuscript title on spine, a mark ("Co D Sa") branded into the top edge, and (remnants of) white leather ties. € 25 000

First edition of the first significant account of the 1625 campaign by the combined Portuguese and Spanish forces to recapture the Brazilian city of Salvador de Bahia, which the Dutch had taken from the Spain in 1624. Several accounts of the retaking of Bahia were published, this one, by the royal chronicler, was the official one, so that the author had unrestricted access to military and eye-witness accounts.


"The fall and recapture of Salvador can be briefly summarized. The Dutch West India Company, formed in June 1621, sought a profitable and convenient way to wage war against Spain. Salvador, because of its location and sugar industry, offered a suitable target, and the Dutch hoped that the Portuguese dislike of Spanish rule might even cause the defenders to welcome to Dutch arrival. A powerful fleet was organized in 1623, but Spanish agents learned of its objective, and warnings were sent to the governor at Salvador. His efforts to prepare a defense were frustrated by local planters and the bishop, who were unconvinced of the danger. The Dutch fleet arrived in May, 1624. After a day of indecisive bombardment, the bravery of Vice-Admiral Piet Heyn ... in silencing the Portuguese shore batteries[,] and the lackluster performance of the local Brazilian troops[,] resulted in the city's fall ... the Dutch success was short-lived. In the countryside, the Portuguese soon regained their composure, and an active guerrilla campaign directed by the now-bellicose bishop kept the Dutch pinned down in the city during the following year. Meanwhile, the Spanish crown mobilized its response. The Spanish and Portuguese relief fleets met at Cape Verde and sailed for Bahia in February. The siege began on April 1, 1625, and, after some spirited initial fighting, the Dutch became demoralized, surrendering on May 1, 1625, to generous terms.



The Spanish royal chronicler, Tomas Tamayo de Vargas, under royal direction and with access to various sources, produced the official history in 1628". (Schwartz, "The voyage of the vassals: royal power, noble obligations, and merchant capital before the Portuguese restoration of independence, 1624–1640", *The American historical review*, 96, no. 3 (1991) pp. 735–762).

"The author, chronicler to the King of Spain, refers to the incidents in the taking of Bahia by the Dutch, the importance which Spain attached to this event in consequence of its extensive American colonies, the preparations for the armada of 52 ships (not counting transports) which he equipped and sent out to Bahia under the command of D. Fadrique, and lastly, the attack, not only by the ships but also by the fortresses around the city, manned by the citizens, aided by those who had landed – Spaniards, Portuguese and Napolitans – for the armada was composed of 12000. Assaulted on every side, the Dutch, who consisted of hirelings of many nations, surrendered. Only some time afterwards, there appeared on the horizon the fleet coming to the assistance of the Dutch. It should be remembered that Pernambuco and Rio de Janeiro gave great assistance to Bahia." (Rodrigues, *Bibliotheca Brasiliense* 2335, cf. Maggs, *Voyages and travels*, vol. 5, part III, catalogue no. 818). Rare on the market and uncommon institutionally.

Leaves 177 and 178 are bound out of sequence after the 4 unnumbered leaves at the end. Light foxing throughout, hinges slightly worn, a tear in the last free endleaf. Otherwise in good condition.

[7], [1 blank], 178, [4] ll. *Borba de Moraes*, p. 845 ("rare"); *European Americana* 628/126; *Medina BHA* 850 (calling for an apostillada leaf not found here or in Google Books examples); *Palau* 327113; *Sabin* 94280.  More on our website





*Autograph copy by the author for his wife of his famous collection of erotic poems,  
translated from the Arabic*

**44. TOUSSAINT, Franz.** *Le jardin des caresses.*


May and June 1936. 11.5 × 12 cm. Manuscript in French written by the author in blank ink a neat 20th-century hand in one column. Chapter divisions are made in the form of a calligraphic leaf, drawn in the same black ink as the text. Bound in contemporary richly gold-tooled arabesque beige morocco with a flap at the front-edge, covered with gold-tooled green morocco on the inside, purple and white head and end bands, gold and light blue endpapers. Stored in a professionally made beige morocco box (ca. 15 × 15 cm) with a gold-tooled three-line fillet frame on the boards, on the inside covered with light pink silk, title in gold on the spine. € 7500

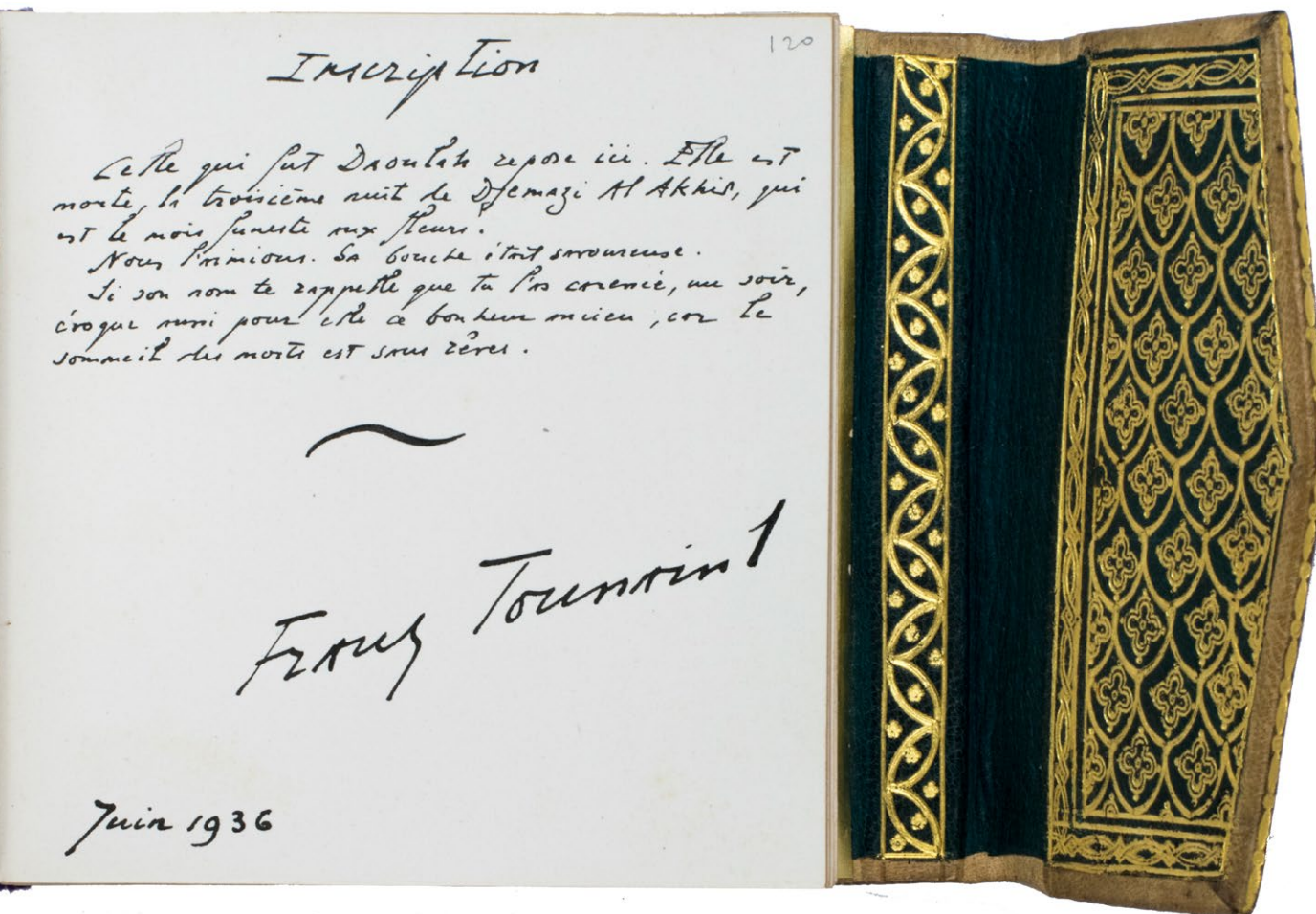
Autograph copy of *Le jardin des caresses*, Toussaint's famous collection of Moorish erotic poems, written and inscribed by the author himself as a gift to a his second wife. The work is considered to be a classic of 20th-century French orientalism. The work contains a collection of anonymously written Moorish sensual and erotic poems, translated from the Arabic into French by Franz Toussaint. The present copy of the work was very likely made as a gift for his second wife (married since 1925), Adelaïde Etelca Stefania Braggiotti, and is inscribed by the author himself, emphasizing his feelings for her: "À Etelka, ma femme bien-aimée, qui est pour moi toute la splendeur du monde et toute la poésie. Franz Toussaint. Mai 1936".

Franz Toussaint (1879–1955) was a French author and orientalist, known for his translations of Arabic, Persian, Sanskrit and Japanese works. He is most known for his translation of the *Rubaiyat* of Omar Khayyam (1924). He was also a director of films.

The present collection of poems, inspired by Arabic literature, were first published serially in 1909–11 before they were published together in 1911 by Henri Piazza in Paris. The work was reprinted many times in the 20th century, all appearing as limited editions, and also translated into English (*The garden of caresses*; [London], Golden Cockerel Press, [1934]). The work also became very popular in song, as the short stanzas in the work were very suitable to put to music. The present copy of Toussaint's "tales of love", being a presentation copy which is beautiful in its simplicity, is the only autograph of the work known.

With the monogrammed stamp of the author in black ink on both endpapers. Binding slightly worn around the edges of the spine and fore-edge (including the flap), first two endpapers almost loose, with a few minor spots. The case is a little worn at a few places, the two fastenings are gone but still preserved. Overall an autograph copy of *Le jardin des caresses* which is still in very good condition and in its original binding, made by Toussaint as a gift for his wife.

[3 blank], [141], [13 blank] pp.  More on our website



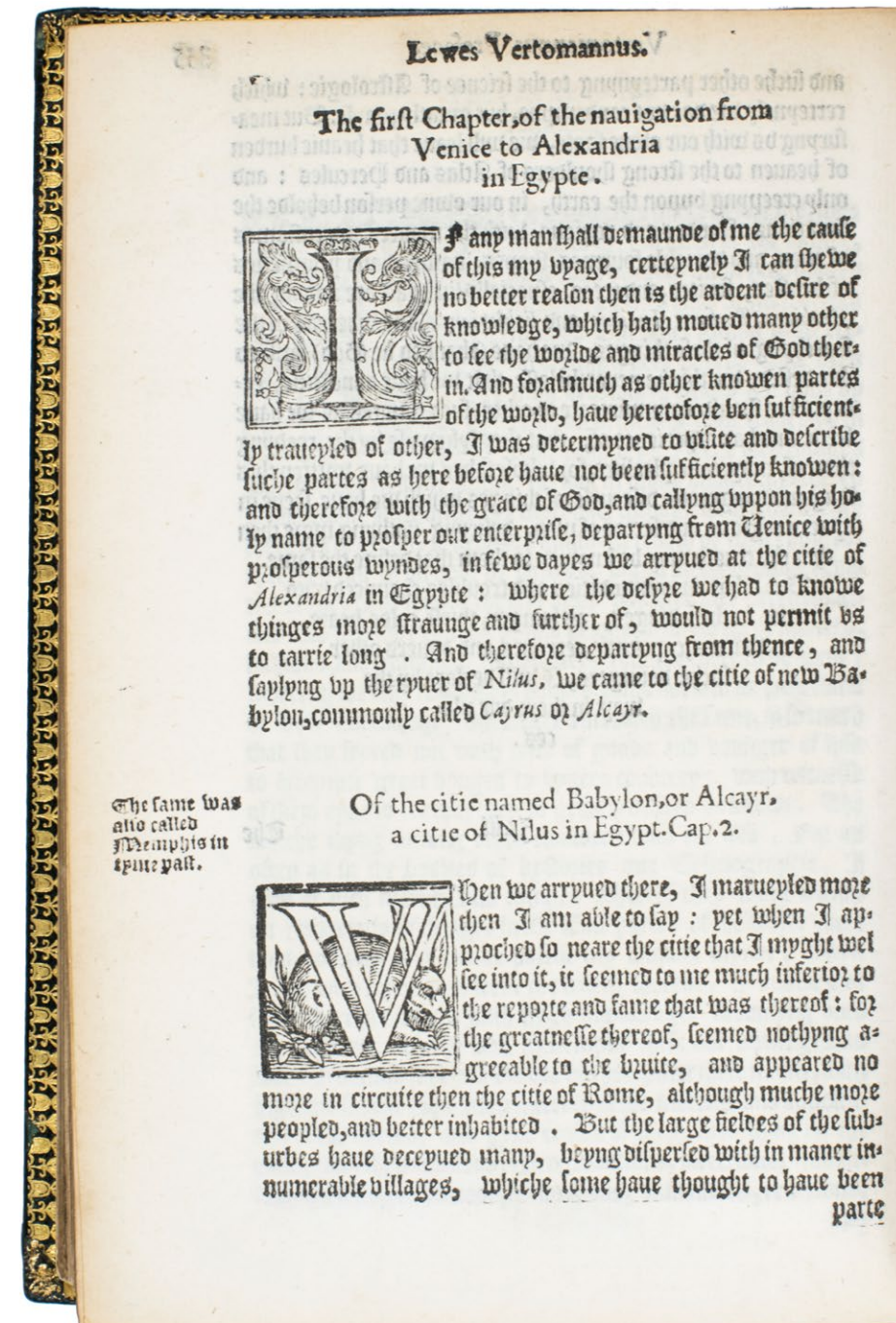


## Very early European eyewitness description of India, confirming Marco Polo's statements

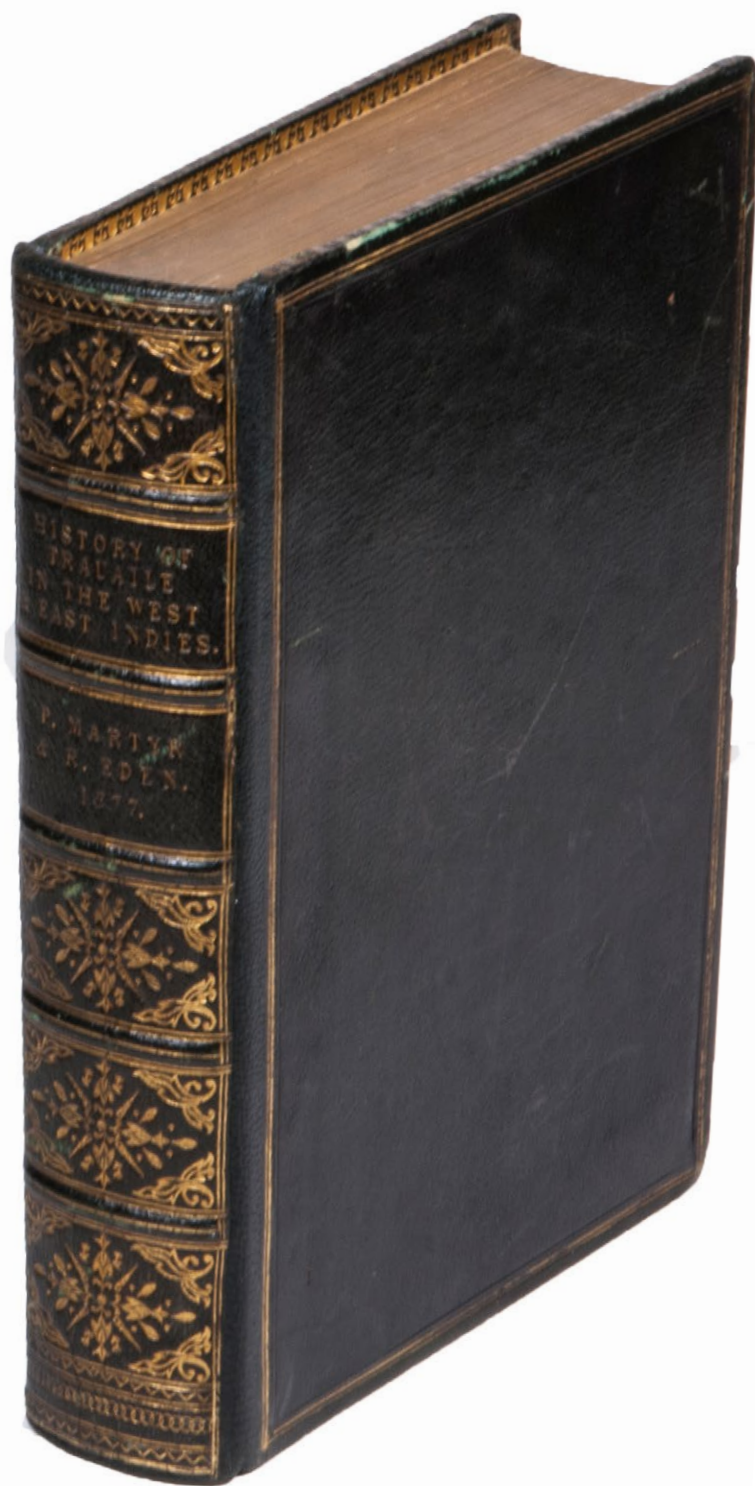
**45. VARTHEMA, Ludivico di.** The Navigation and v[o]yages of Lewes Vertomannus, Gentelman of the citie of Rome, to the regions of Arabia, Egypte, Persia, Syria, Ethiopia, and East India, both within and without the ryver of Ganges, etc. In the yeere of our Lorde 1503. Conteynyng many notable and straunge thinges, both hystoricall and naturall. Translated out of Latine into Engylshe, by Richarde Eden.

London, Richard Jugge, 1577. 4°. With historiated woodcut initials. Splendid modern full navy blue morocco, bands on spine with title showing faded gilt, covers double-ruled gilt. € 265 000

The first English edition of Ludovico di Varthema's famous account of his travels to Arabia, Persia and India: a highly important and adventurous narrative, first published in Italian as *Itinerario ... nello Egipto, nella Suria nella Arabia deserta & felice* ... in 1510, here published in English with other accounts of travels in exotic lands. All of the early Italian editions of Varthema's *Itinerario*, separately published, are extremely rare. Varthema, a gentleman adventurer and soldier from Bologna, left Venice at the end of 1502 for the Middle East. Impressed and fascinated, he describes not only rites and rituals, but also social, geographical, and day-to-day details. "I determined, personally, and with my own eyes", he declares in the prefatory dedication, "to ascertain the situation of places, the qualities of peoples ... of Egypt, Syria, Arabia Deserta and Felix, Persia, India, and Ethiopia, remembering well that the testimony of one eye-witness is worth more than ten hear-says.". In 1503 he reached Alexandria, proceeded on an extensive tour of southwest Arabia and sailed from Ormuz to India. There he travelled along the entire coast of India from north to south and up to Bengal, passing the coasts of Malabar and Coromandel. He made stops at Cambay (Khambhat), Chaul, Dabul (Dabhol), Goa, Bijapur, Calicut (Kozhikode), Cochin (Kochi), Mangalore and many further places, even journeying inland into the Vijayanagara Empire: he is one of the first Europeans to describe the Hindu caste system and religion. He purports to have made extensive travels further east, around the Malay peninsula and the Moluccas. Whether this is true remains under debate. His next section about India however is certainly from his own experience. He returned to the great city of Calicut in August 1505, describing it in more detail than any other place in his account. There he took employment as a soldier and trader with the Portuguese and played a key role in the war with the Zamorin of Calicut. The Zamorin planned a naval attack on the Portuguese at Cannanore (Kannur) and when Varthema found out he decided to escape Calicut and inform the viceroy Francisco de Almeida (1450–1510) in Cochin. As a result the Portuguese were victorious in the naval battle with the Zamorin, which Varthema describes at length. Almeida awarded him a knighthood and took him into service in India, where he stayed for a year and a half. He left in 1508 and made his way back to Europe via the Cape of Good Hope.








Vartema's account of his travels became a bestseller immediately on its publication in 1510 and was translated into Spanish and Latin before the present publication in English. "Varthema brought into European literature an appreciation of the areas east of India ... which it had previously not received from the sea-travelers and which confirmed by firsthand observations many of the statements made earlier by Marco Polo and the writers of antiquity" (Lach, I. i. 166). "Varthema was a real traveller. His reports on the social and political conditions of the various lands he visited are reliable as being gathered from personal contact with places and peoples. His account of the overland trade is of great value in that we are made to see it before it had begun to give way to the all-seas route. He even heard of a southern continent and of a region of intense cold and very short days, being the first European probably after Marco Polo to bring back the rumor of Terra Australis" (Cox I, 260).

No separately published English edition of Varthema's extremely important account of his travels appeared until 1863, but it appears for the first time as pp. 354–421 of the present *History of travayle in the West and East Indies*, one of the first English editions of the significant collection originally compiled by Pietro Martire d'Anghiera (Peter Martyr, 1457–1526). The first translation of Martire (1555) covers only decades I–III of his *De orbe novo*, with some omissions, with additions from other sources, edited and translated by Richard Eden. Under the benefaction of the Earl of Bedford, Richard Willes, a member of the Jesuit Society from 1565 to 1572, expanded Eden's translation for the present edition, including, apart from Varthema's travels, decades I–IV and an abridgement of decades V–VIII of Martire; Frobisher's voyage in search of a Northwest Passage; Sebastian Cabot's voyages to the Arctic for the Moscovy Company; Cortez's conquest of Mexico; Pereira's description of China, 1565; Acosta and Maffei's notices of Japan, 1573; and the first two English voyages to West Africa. It is also the first account in English of Magellan's circumnavigation, as well as the first printed work to advocate the establishment of a British colony in North America.

Provenance: Acquired from Quaritch in 1975 by Gregory S. Javitch (1898–1980), a Russian-born, Canadian leader in the land reclamation sector in Ontario. Javitch formed an important collection of 2500 items that he called "Peoples of the New World", encompassing both North and South America, which was acquired by the Bruce Peel Special Collections at the University of Alberta. It was considered the finest such private collection in Canada at the time and formed the cornerstone of the library's special collections. The present volume remained in Javitch's private collection and was acquired directly from his heirs.

Washed (but not aggressively and not pressed), minor repairs to the title-page (not affecting the text), retaining some slight discolouration and small stains in a few leaves. Otherwise in very good condition and with large margins.

[10], 466, [6] ll. *Howgego* M65. *Brunet* I, 294. *OCLC* 5296745. *LCCN* 02–7743. *Alden*, *European Americana* 577/2. *Church* 119. *Streeter Sale* 24. *Arents* 23. *Borba de Moraes*, p. 33. *Hill* 533. *BM-STC* 649. *Sabin* 1562. *Cordier*, *Japonica* 71. *Field* 485. *Not in the Atabey or Blackmer collections.*  More on our website



*Eye-witness chronicle of 18th-century Ottoman diplomacy,  
printed at the Ottoman Viceroy of Egypt's printing office in Bulaq (now part of Cairo)*

**46. VASIF EFENDI, Ahmed.** Mahasin ül-âsâr ve hakayik ül-ahbar. [The charms and truths of relics and annals].

Bulaq, His Excellency's Printing Office, 1246 AH [=1830 CE]. 2 volumes bound in 1. 4° Each volume with the title in a decorative headpiece opening the first page of the main text. With the text (in Ottoman Turkish) set in naskh Arabic type. Contemporary Ottoman calf, the boards cut flush with the bookblock, with a later paper label on the front board and recent European marbled paper wrapped around the spine. € 5800



Second(?) edition of an important first-hand account of relations between the Ottoman Porte and central Europe, as well as the wider political events of the second half of the 18th century, written as a chronicle in Turkish by the Baghdad-born diplomat Ahmed Vasif Efendi (AH ca. 1145/48–1221 = ca. 1733/35–1807 CE), who was also the official court chronicler to the Ottoman Sultans Abdul Hamid I and Selim III (on and off as he fell in and out of favour) in the years 1783 to his death in 1806. His chronicle, first published in Istanbul in AH 1219 (1804 CE), sometimes appears under the title Vasif tarihi (“Vasif’s history”) and forms one of the most important sources for Ottoman political history between 1754 and 1774, when the author actively participated in the world of diplomacy in the Ottoman Empire, the Balkans, Russia and Vienna. Vasif was known for his quick temper and was vilified a century later by the German orientalist Franz Babinger, who described him as “vain, stingy, jealous, and excessively vicious”. While he certainly had disputes with many colleagues, Menchinger notes that his brilliance is generally acknowledged.

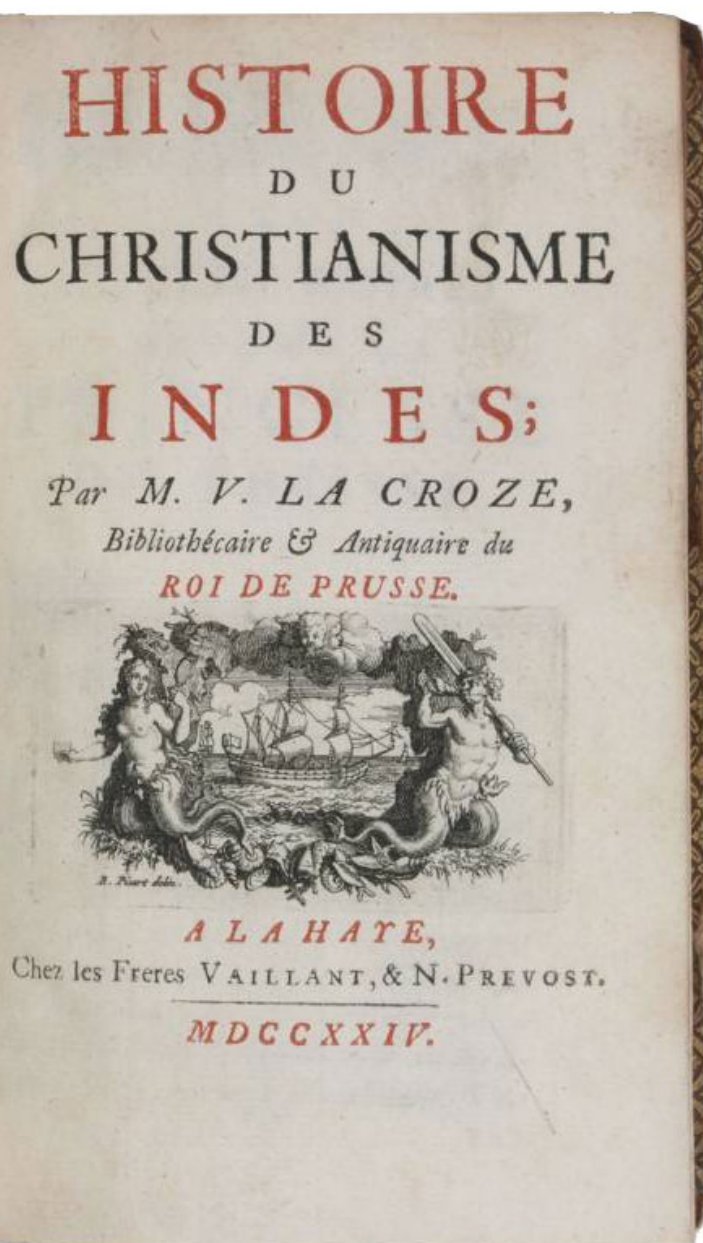
One of the few contemporary printed historico-political accounts of Middle Eastern relations with the West during the age of Enlightenment, the book proved extremely popular throughout Europe and is today found in many European libraries, but the present Bulaq edition, printed by the first official government printing office in Egypt, is rarer than the first edition, published in Istanbul. It is printed on thick paper. We have been unable to confirm the supposed existence of editions other than Istanbul 1219/1804 and the present Bulaq 1246/1830 before ca. 1890. Muhammad Ali, Viceroy of Egypt, has sent a delegation to Milan in 1815 to learn printing, but completed the construction of the Bulaq printing office only in 1820 and it produced its first book in 1822. It was described variously (in Turkish) as his excellency’s or the royal printing office. It was part of Ali’s successful efforts to modernize Egyptian society, influenced by European models and create a modern independent Egyptian state. Interior clean with sporadic old stains; old pencil and ink annotations on the endpapers. Binding shows large scratches, chips and damage, but is clearly the book’s first binding, probably made in Bulaq and certainly in the Islamic world. With a 19th-century bookseller’s ticket of Benjamin Duprat, Paris, on the front paste-down and later owned by the Bagdad architect Mohamed Makiya (1914–2015).

14, 210; [1 blank], 7, 190 pp. Franz Babinger, *Die Geschichtsschreiber der Osmanen und ihre Werke* (1927), pp. 335–337; Ethan L. Menchinger, *The first of the modern Ottomans: the intellectual history of Ahmed Vasif* (2017): see also the same author’s 2014 PhD thesis on <https://deepblue.lib.umich.edu>; Özege V, 22519; WorldCat 33092518, 79615629, 165361809 & 165361812, 320228577, 600848792, 777193206, 949617481, 1030096896 (10 copies).

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*Christian missionaries in India,  
with a map and illustrations of the Hindu gods*



**47. VEYSSIÈRE DE LA CROZE, Mathurin.** Histoire du christianisme des Indes.

The Hague, the Vaillant brothers (Isaac and Paul II?) & Nicolas Prevost, 1724. 8°. With an engraved frontispiece, the title-page in red and black with an engraved vignette, 1 folding engraved map and 3 engraved illustration plates. Contemporary calf. € 1800

First edition of a missionary history of India, based not only on the works of Gouvea, Geddes, Bernier and Tavernier, but also on the manuscripts of the Lutheran missionary Bartholomäus Ziegenbalg (1682–1719), whose Danish mission is described on pp. 536–566. It includes an account of the trial and execution of a King of Ormuz for sodomy, “un peché infame fort connu à Rome aussi-bien qu’en Orient” (p. 340), and a defence of Islam against the common charge of being a religion established and maintained through war and violence (p. 525). The author “questions the logic of corrupt Portuguese authority over good Indians; religion is merely a pretext for European domination, it would be more appropriate for the Indian subjects to give religious instruction to their European rulers” (Teltscher). The illustrations show the Hindu gods Brahma, Ishvara (Shiva) and Vishnu. August Voelckner drew them, perhaps based on native reliefs, and Johann Jakob Kleinschmidt in Augsburg engraved them for La Croze in Berlin.

Binding slightly rubbed, hinges worn, occasional slight foxing. From the library of Swedish antiquarian bookdealer Björn Löwendahl (1941–2013).

[16], 570, [54] pp. Daniel Jeyaraj, *Genealogy of the South Indian deities*, pp. 223 & 233, note 22; STCN 214096998; WorldCat 18426305; cf. K. Teltscher, *India described. European and British writing on India 1600–1800* (1995), pp. 89 ff. & 100 ff.

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*Magnificent coloured city atlas of Rotterdam,  
with map, views and 185 coats of arms*



48. [VOU, Johannes de and Romeyn de HOOGHE]. Caart van de stad Rotterdam, en gezig langs de Maas, benevens de afbeeldingen van de voornaamste publieque gebouwen.

[Rotterdam, ca. 1791]. With letterpress title-page printed in red, engraved strips to be mounted above the map (together 25 × 164 cm), with the Rotterdam coat of arms flanked by six coats of arms of Burgomasters and other city officials and 10 smaller coats of arms of the “Stadsheerlijkheden”; a large engraved map of Rotterdam (108 × 120 cm); a large engraved panoramic view of Rotterdam (24.5 × 226.5 cm); and 13 engraved views of major buildings in the city (each 17.5 × 24 cm).

*With:*

(2) Namen en wapens der edelen groot achtbaren heeren raden in de vroedschap der stad Rotterdam, nevens het jaar waar in hun edelen groot achtbaren zyn aangesteld.

With letterpress title-page printed in red and 130 engraved coats of arms of members of the Rotterdam vroedschap from 1694 to 1791 (each ca. 11.5 × 8.5 cm).

(3) Pensionarissen der stadt Rotterdam. ... Secretarissen der stadt Rotterdam.

With 38 original paintings in coloured gouaches of coats of arms of 13 pensionaries and 25 Secretaries (all appointed 1669–1788) of Rotterdam.

[Rotterdam, 1791? (most plates engraved 1694)]. 3 parts in 1 volume. Royal double 2° (1°) (57 × 43.5 cm). All engravings hand-coloured by the publisher with gouaches and gold. Contemporary gold-tooled vellum, with the Rotterdam coat of arms on both boards. € 75 000

The most spectacular of all Dutch city atlases, including new printings from the original plates (some with revisions and additions) of De Vou and De Hooghe's 1694 wall map with views and arms, and with 106 additional coats of arms of the members of the Rotterdam “vroedschap” (1694–1791) and one extra view, all coloured by the publisher with gouaches and gold. Also included are original gouache paintings of the arms of the pensionaries (1672–1788) and secretaries (1669–1788) of the city.



The famous wall map is engraved by Romeyn de Hooghe, one of the greatest artists to come out of the late Dutch Golden Age, after measurements by Jan de Vou. It includes a magnificent large panoramic view of the city as seen from the Meuse, with numerous ships in the foreground. That view was expanded in 1773: the plate at the left end was replaced with a broader one, and an extension plate was added to the right end, both reflecting the expansion of the city since 1694.

With a small label on paste-down noting the atlas was on display at the Lakenhal Leiden, June 1950 and then in the possession of the Rotterdam bank director Cornelis Hendrik Muntz. (b. 1903). A few restorations to the backing paper, mostly in the folds, but also including a larger restored tear, but none affecting the actual illustrations. A magnificent showpiece for any collection related to Rotterdam or indeed for city atlases, maps or views in general.

*Ratsma, Plattegronden van Rotterdam*, pp. 55–58 & note 4 to map 9 on p. 69; *Ratsma, Prospecten van Rotterdam* 86; cf. *V.d. Krogt, Advertenties* 131; *Landwehr, De Hooghe etcher H328b*; *Muller, Rotterodamum Illustratum I*, p. 92–107 and *II*, pp. 20–26. [👉 More on our website](#)









*Highlight of architectural history: extremely rare and important plate collection by the master architect Frank Lloyd Wright*

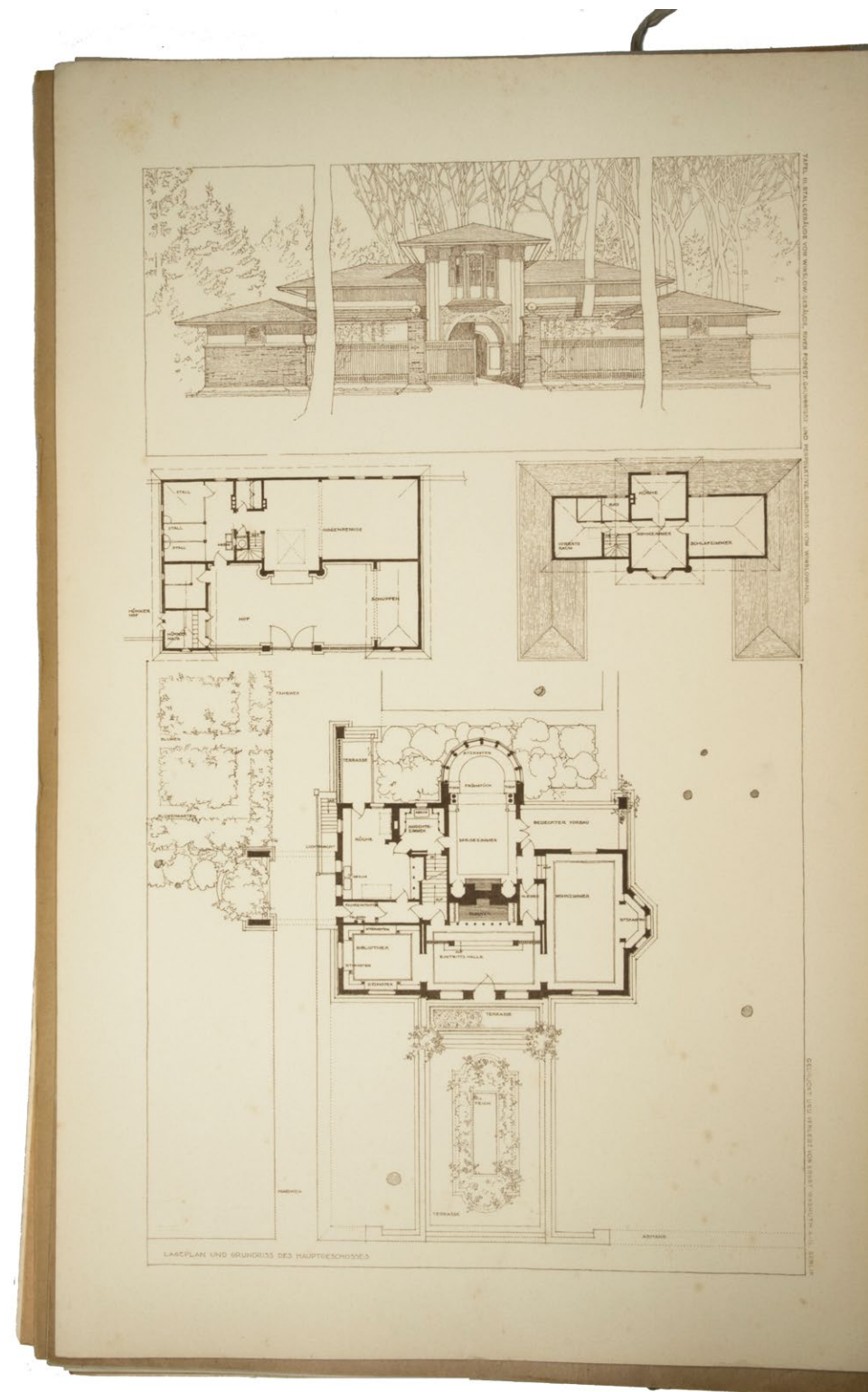
**49. WRIGHT, Frank Lloyd.** Ausgeführte Bauten und Entwürfe von Frank Lloyd Wright. Berlin, Ernst Wasmuth, [1910]. 1 text volume and 2 portfolios with lithographed plates. 1° (plates, ca. 64 × 40 cm) and 2° (text volume, ca. 41 × 32 cm). Text volume with the title printed in gold. With a total of 100 lithographed plates in 2 portfolios: 72 plates numbered I-LXIV, printed on grey or white paper and mostly printed in brown, some in grey, grey & white or brown & white, one in gold (plate I), one in colour (plate LXIV) and one plate folding (plate LX), and 28 overlays, printed in brown on tissue paper. Each plate embossed with Wright's blind stamp. Kept loose, as issued, in the original two portfolios (64 × 41.5 cm), both dark blue half cloth with the original publisher's printed grey wrappers over boards with all white ties present. Both portfolios and text leaves are kept in a larger, later beige half cloth portfolio (ca. 65 × 43 cm) with brown paper sides, three protective flaps and white ties. € 85 000

Extremely rare first edition, of the complete collection of plates prepared from drawings made by master architect Frank Lloyd Wright (1867–1959) at his Oak Park Studio, illustrating seventy buildings and projects completed between 1893 and 1909. It is the first major publication by one of the greatest innovators of modern architecture. The work boosted Wright's fame in European architectural circles and influenced key figures in contemporary architecture including Ludwig Mies van der Rohe, Peter Behrens and Le Corbusier. The plates show perspective views, plans, sections and interior and exterior details. Plate LVI, with an interior view of the living room of the Coonley House, is one of the most important and desirable of the series.

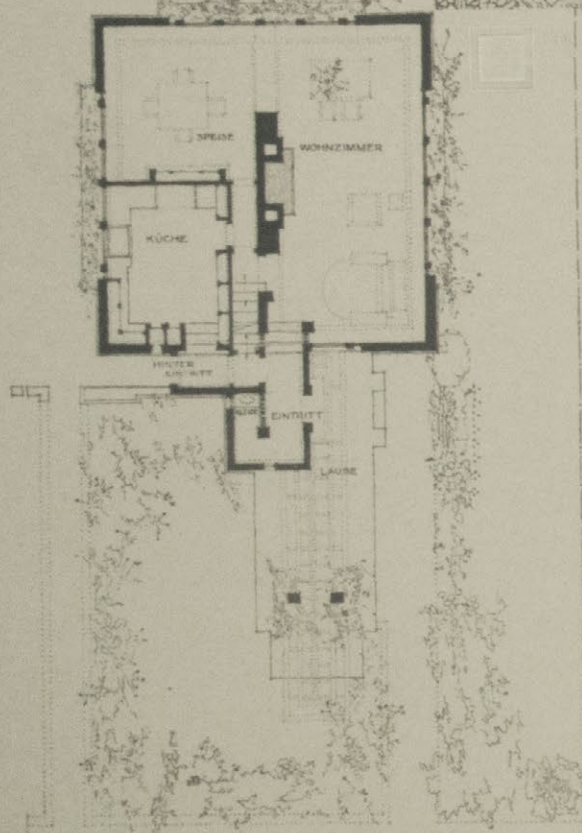
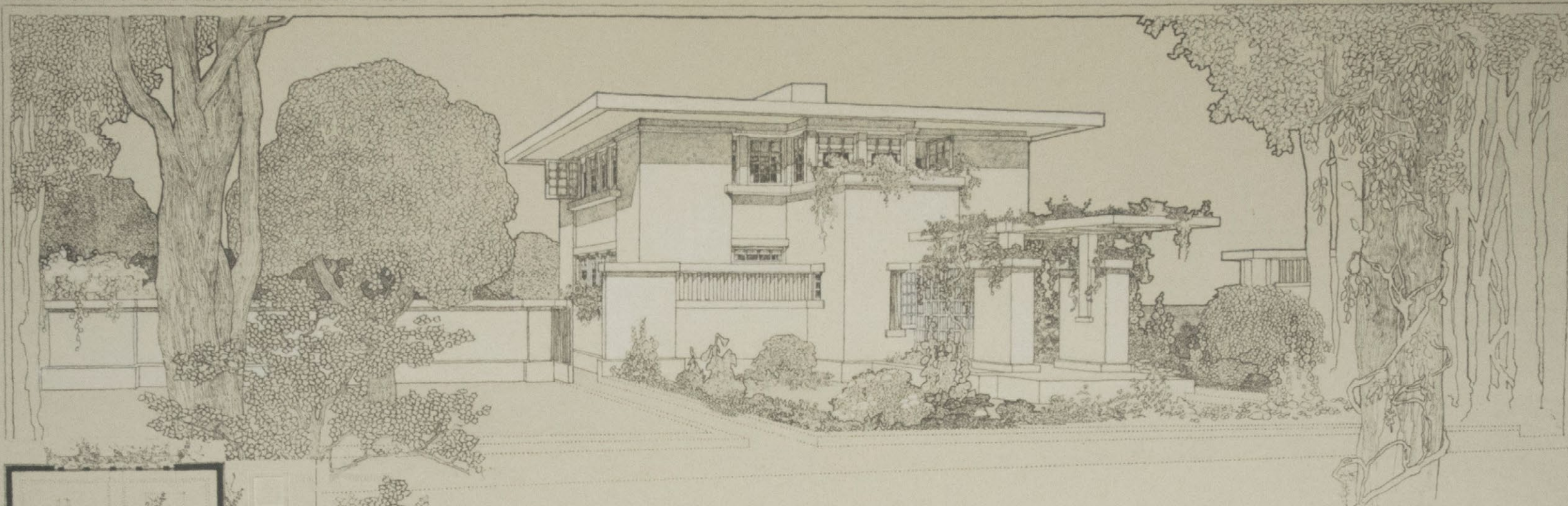
The edition is scarce due to a fire at Wright's home and studio, Taliesin, in August 1914.

The later portfolio worn: a little stained, edges a little worn, head and outer protective flap half loose, bottom protective flap loose but present, linen ties somewhat frayed. Two ties of the second plates portfolio are torn and frayed. Text volume, some plates and the wrappers of both portfolios somewhat foxed, some plates with occasional marginal tears (never affecting the image), overlays a little toned. Overall a complete set with the plates, booklet and the two original publisher's portfolios still in good condition, being Wright's extremely rare magnum opus that secured his status in Europe: one of the most influential architectural publications of the century.

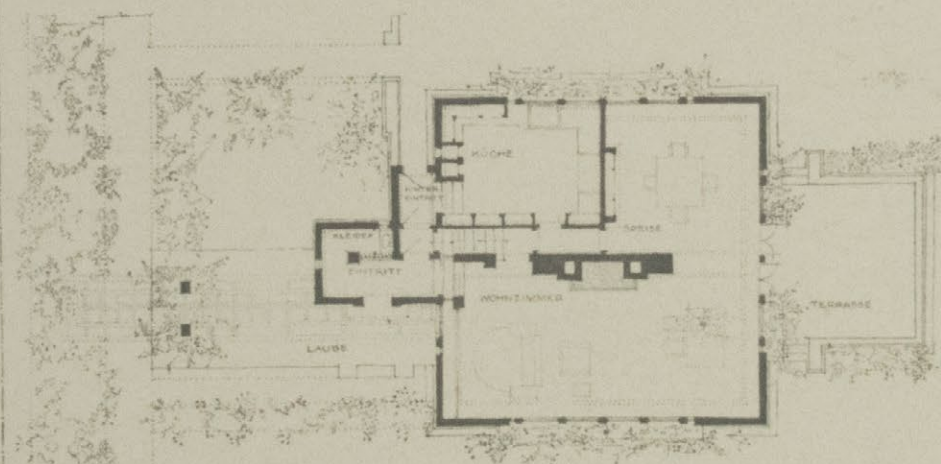
30, [1], [1 blank] pp.; plus 100 lithographed plates. *Kruff* 210; *Robert L. Sweeney, Frank Lloyd Wright: an annotated bibliography, 1978, 87; Thieme-Becker XXXVI, 279.* [More on our website](#)



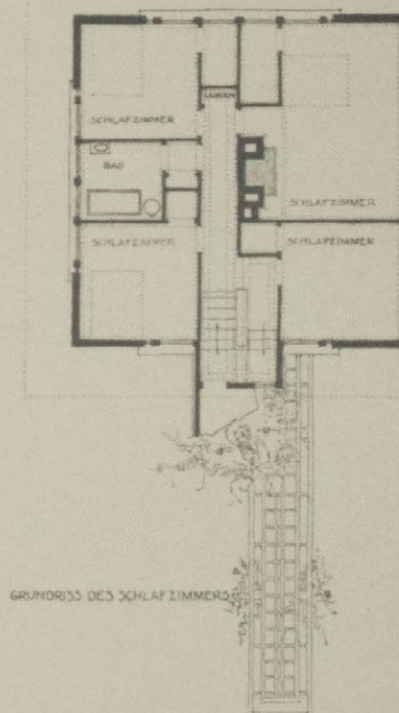




LAGEPLAN UND GRUNDRISS DES ERDGESCHOSSES A



LAGEPLAN UND GRUNDRISS DES ERDGESCHOSSES B

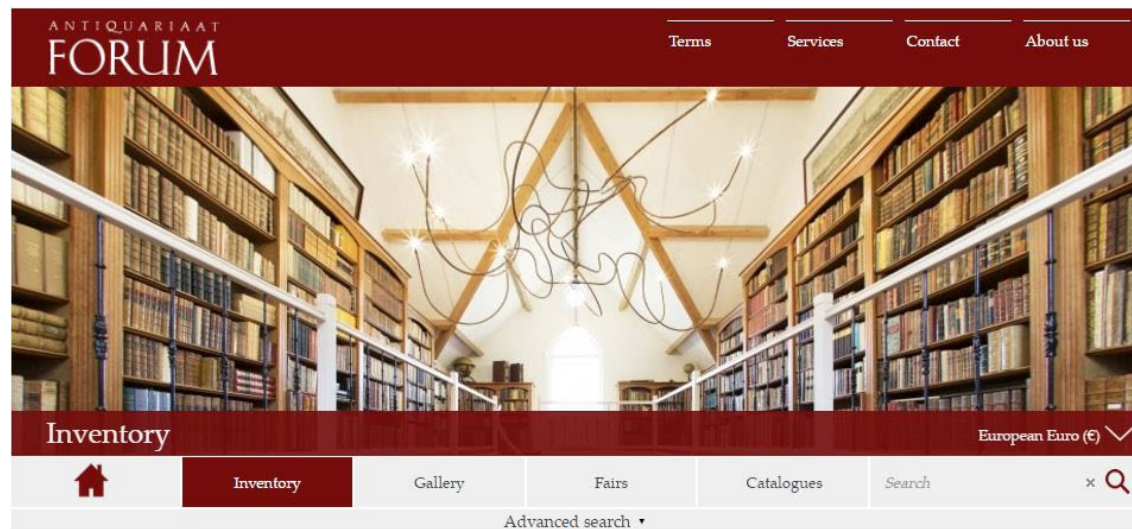


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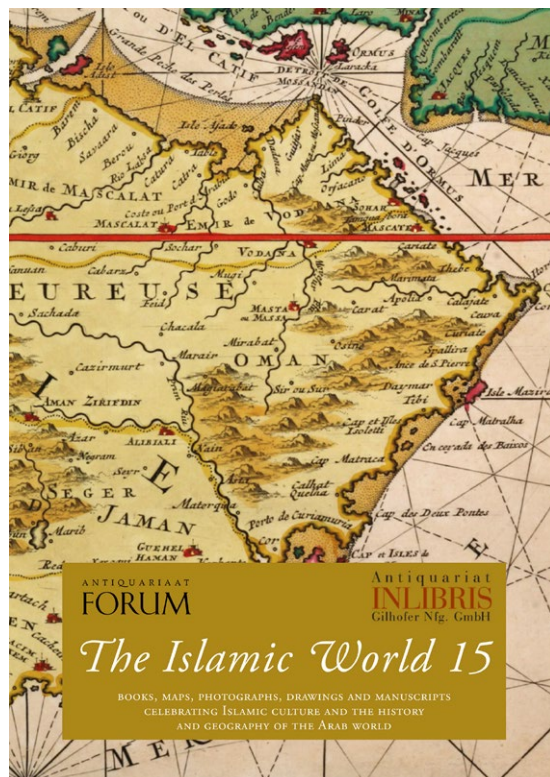


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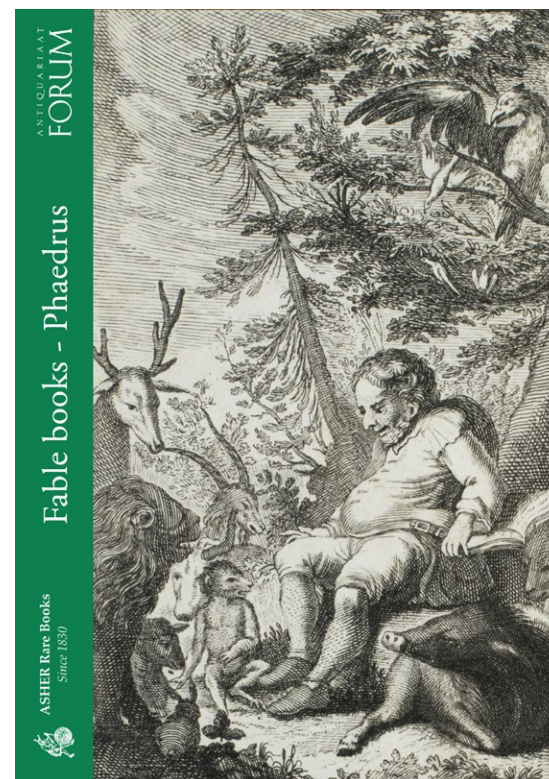


Islamic World 15

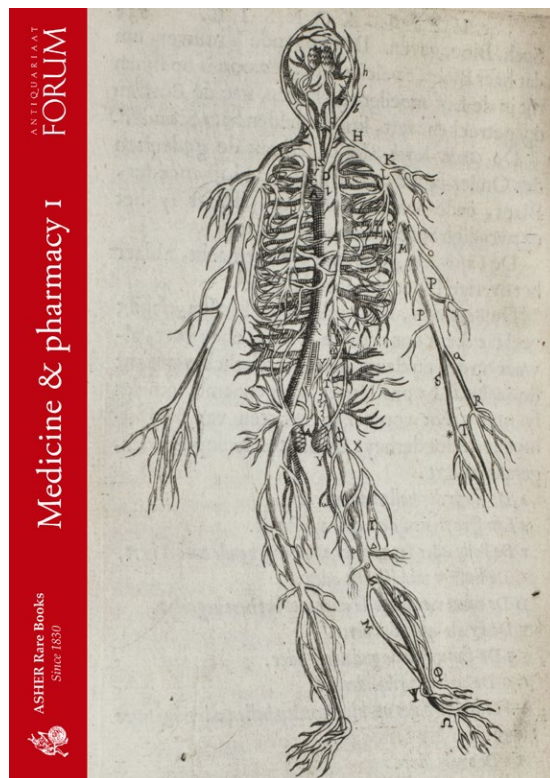
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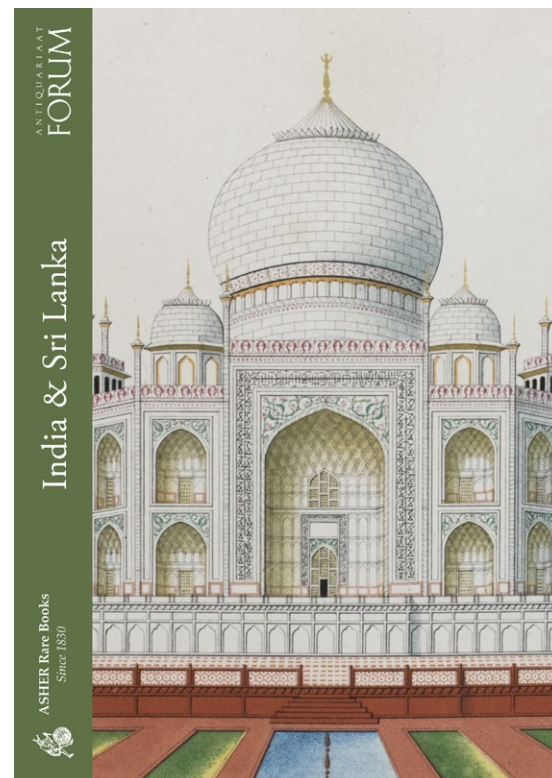
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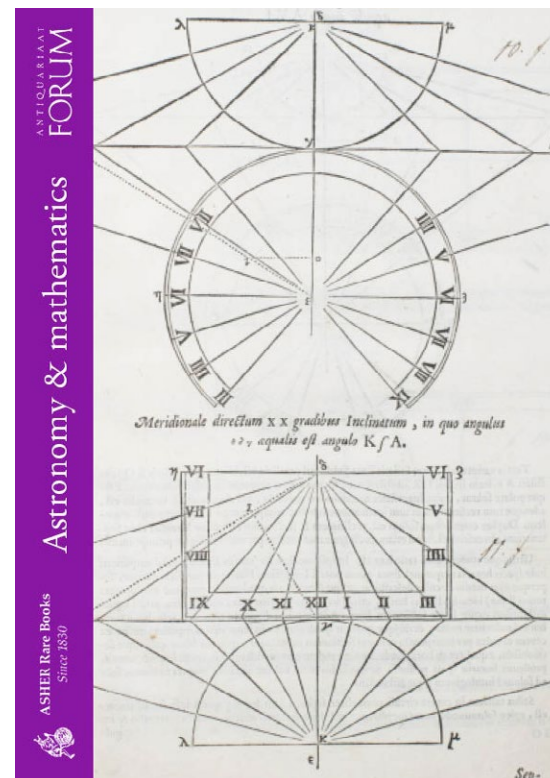
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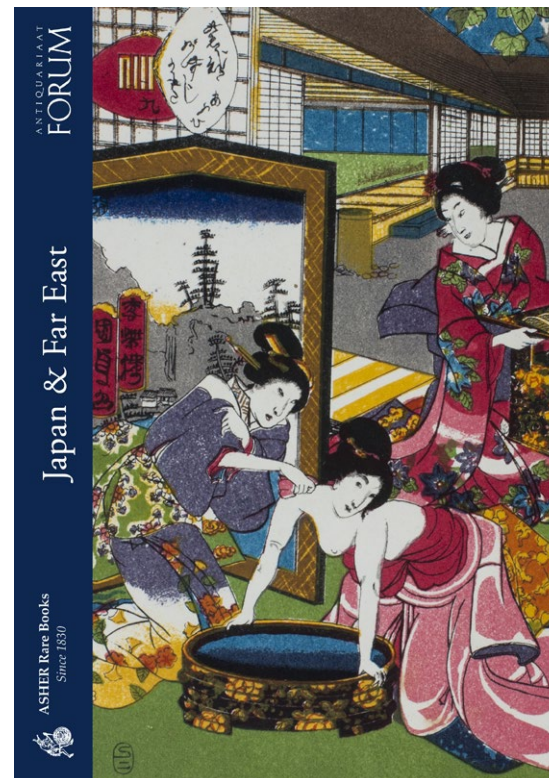
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